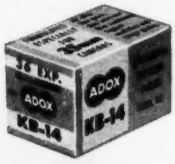
now available...the film designed for highest resolution



ADOX *film*

This famous film, designed specifically for small cameras and big enlargements, is now available in the United States. Its unique *ultra-thin* emulsion and unusually fine grain give superb resolution; make ADOX a "must" for superior small camera work. ADOX always means contact print quality, even with considerable enlargement. From now on, when you want film that will do justice to the resolving power of your fine lenses, ask for ADOX.

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modern PHOTOGRAPHY

APRIL 1956, VOL. 20, NO. 4

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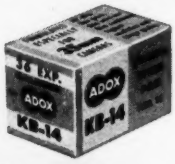

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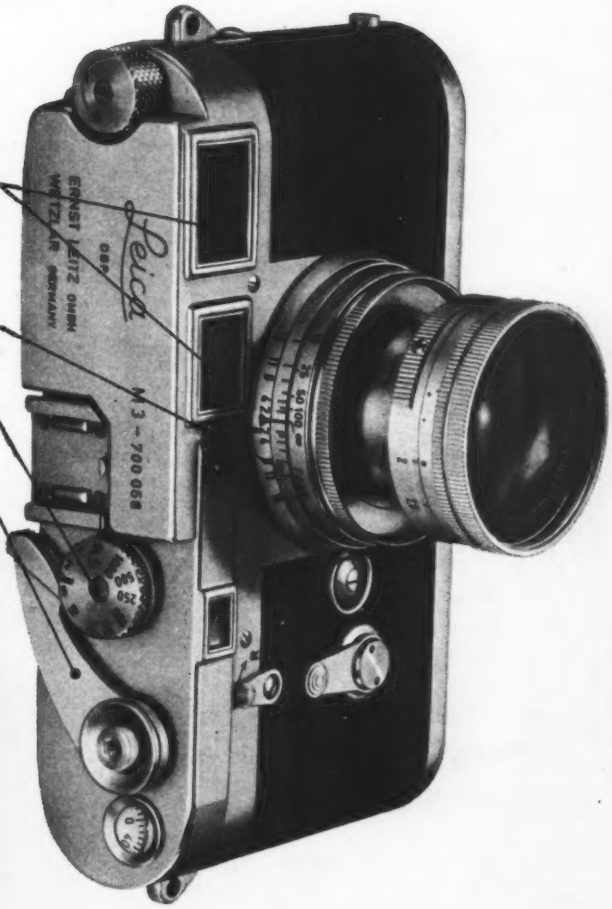

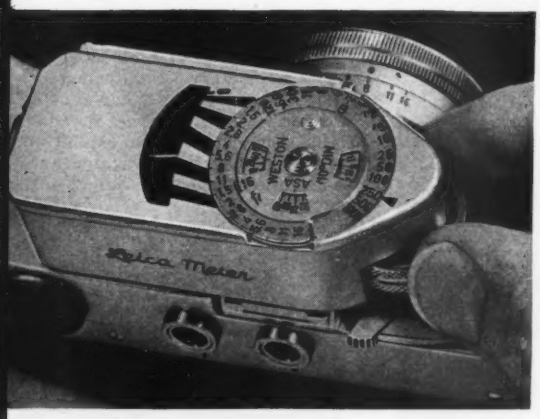

Life-size viewfinder and rangefinder combined in one large viewing window.

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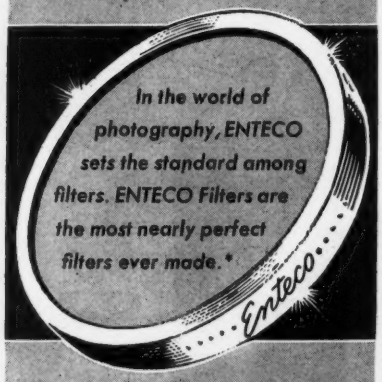

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*Electrical Testing Laboratories, Inc. found ENTECO'S transmittance curve on Type A (85) filters within .3 of 1% of the established standard. Two other popular filter brands were off by 9.5% and 27.5% respectively.

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Coffee Break
WITH THE EDITORS

THIS MONTH'S COVER • • •

Frequent contributor Peter Basch shot this month's cover in two sections. The black-and-white contact sheets were made with a Rolleiflex in his studio. Lighting was studio floods. The color photograph of the eye was shot with a 4x5 Linhof equipped with an 8¼ in., f/4.5 Commercial Ektar lens. Lighting, once again, was studio floods.

GOING TO THE DOGS • • •

If you feel your photography is going to the dogs, take heart and next year enter the Gaines Dog Photo Contest. Top prize winner this year was George Sura of Worthington, Ohio, who took $500 for his picture of a collie in a field of daisies.

Gone to the dogs . . .

Second prize of $250 was awarded to May Mirin of New York City. The $100 third prize was presented to Hobart Flash of San Lorenzo, Calif.

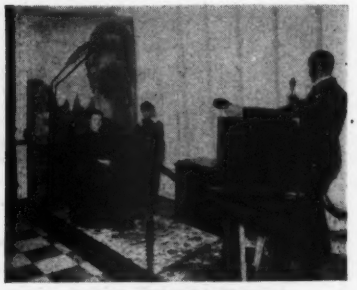
IT LOOKED SIMPLE • • •

Sometimes the simplest picture turns out to be the most complicated. According to the *National Press Photographer,* the following is the stream-of-unconsciousness report of photographer Ted Needham of the *San Francisco Examiner,* who was told to photograph an aircraft carrier coming in under Golden Gate Bridge:

"Fog at Golden Gate Bridge . . . went to Treasure Island to get it under Bay Bridge . . . climbed down steep cliff to get best angle . . . herded back to car by boiling MP . . . visited Officer of the Guard, picture OK if car can be parked in better place . . . reparked car . . . climbed down hill . . . MP boils again, parking place no better . . . climbed up hill . . . moved car . . . climbed down hill. . . carrier comes in on other side of bay . . . NO PICTURE!"

EASTMAN IN DISNEYLAND • • •

If you're taking the small fry along as an excuse to visit Disneyland, don't miss the Kodak Camera Shop and portrait set up in true Gay Nineties style. Taking the photographer back to the early days of his favorite hobby will be a professional photographer's studio, an exact replica with a photographer and model posed in a model headrest typical of the period. All cameras and equipment will be exact copies of those used during the nineties. In addition to the studio, a historical exhibit of old time "detective" cameras and an old-time Kinetoscope, forerunner of the movies.



In Disneyland: the good (?) old days

COMING NEXT MONTH • • •

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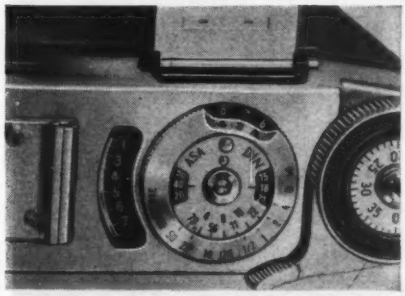
Rapid Winder. Cocks shutter, winds film and advances the film counter.



Exposure meter of Contina II-a indicates correct exposure even in poor light. Has special index settings for filters.

If you have set a limit on what you are willing to pay for a 35mm camera, yet want a camera of excellent optical quality, don't fail to examine the versatile Contina models. Compact, smartly-designed miniatures that embody the latest features for making picture-taking easy and sure. And don't forget, they are ZEISS IKON cameras—which means precision construction. Their 45mm lenses are of highest optical efficiency with an exceptional depth of field—sharpness from foreground to infinity.

Equipped with rapid film wind, automatic shutter cocking, self-timer, picture counter, depth of field scale, double exposure prevention and fully-synchronized Prontor SVS shutter to 1/300.

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See the Continas at leading dealers. Write for literature.

CARL ZEISS, INC., 485 Fifth Avenue, New York 17

the LAST WORD

He Disagrees

Sirs:

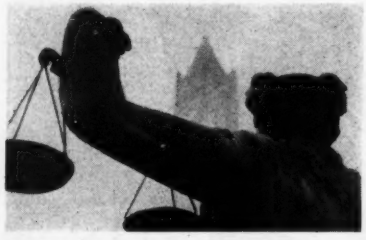
I would like to take issue with a fellow reader from Butler, Pa. (MODERN, Feb., p. 16) who complained that the Dec. issue of MODERN looked like a Sears, Roebuck catalog. I would like you to know that I live 75 miles from any camera store that amounts to anything, and such informative issues as your Dec. issue and some previous ones are very much appreciated by me. To someone who can be in and out of a camera store every day or every week, such information may be boring, but for us camera fans who live in the country and small towns and never see a real camera store but once a year, your so-called "catalog issues" are priceless.

Elizabeth, Ill. L. W. Groezinger

A Matter of Angles

Sirs:

Joseph Bellanca's entertaining new angles on much-photographed statues (MODERN, January '56) started me



leafing through the files to find my shot of "Justice" atop City Hall. That's the Woolworth building over her shoulder.

New York, N. Y. H. G. Anderson

Film, Please!

Sirs:

I just read your article on Eisenstaedt (MODERN, Jan. 1956) and enjoyed it very much. It gave information on the black-and-white film he uses, but it didn't say anything about the color film he likes to use. I would like to know what kind of color film he likes to use best.

Hyrum, Utah Ellis Nielsen

• *All of Eisenstaedt's color pictures were made on Kodachrome. He has, however, been testing the new color films, Anscochrome and Ektachrome, rated at ASA 32.—Ed.*

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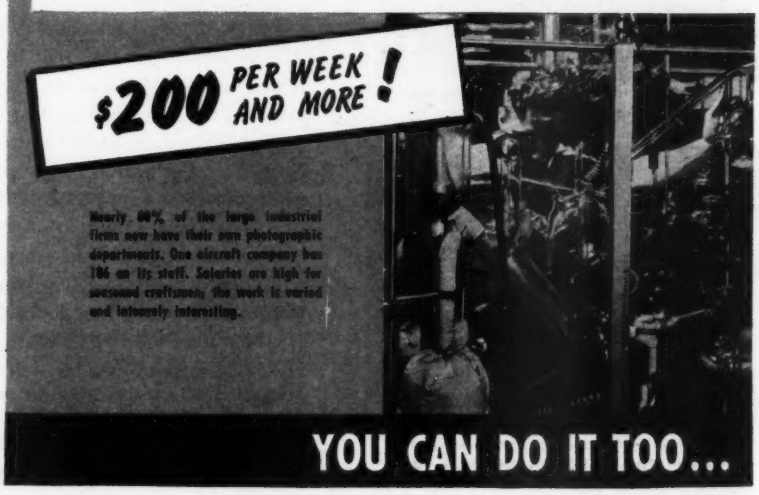

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President Samuel Talk

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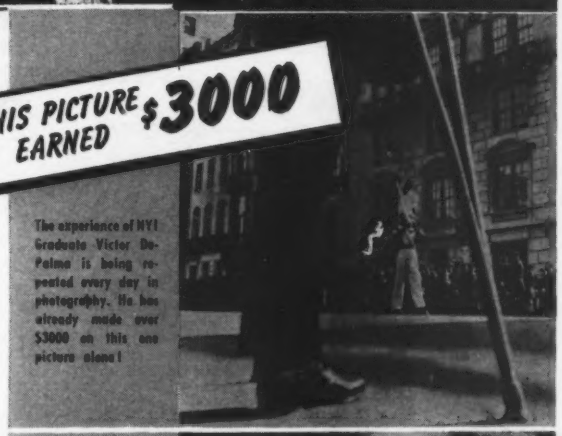
THIS PICTURE EARNED $3000
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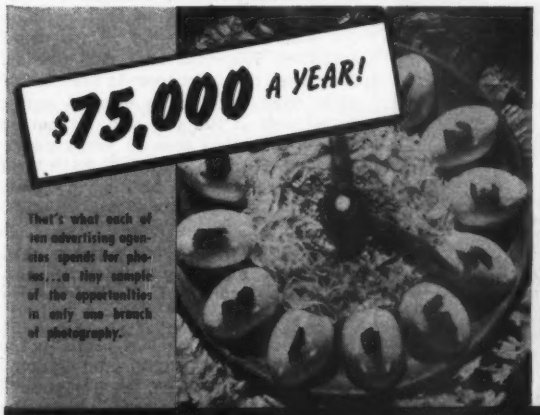
GET PAID $750!
Many magazines now pay free lance photographers up to $750 for a page of black and white photographs and as high as $1500 for a cover picture in color!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Edixa Stereo Model IIIA shown with Steinheil Redufocus Wide-Angle Converter Set

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This is the greatest, most-advanced Stereo Camera of our age. This spectacular New Edixa Stereo Camera has a Coupled Rangefinder and built-in Photo Electric Exposure Meter ... and two matched f/3.5 Steinheil Cassar color-corrected lenses in two coupled Prontor-SVS shutters with 9 speeds ... settings of bulb, 1 second, 1/2, 1/5, 1/10, 1/25, 1/50, 1/100, 1/300 and self-timer. Also, built-in flash synchronization and rapid-winding lever, double exposure prevention, self-cocking lever, cable and tripod sockets and other features. Beautifully finished in satin chrome and black morocco leather. Priced at only.....$99.50.

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U. S. CAMERA 1956, edited by Tom Maloney. 320 pages. U. S. Camera Publishing Corp. Price $6.95.

Each year we have added the new U. S. Camera annual to our collection, sometimes more happily than at others, but always with a respect for one of the real institutions of American photography. For that's what U. S. Camera annual is. Many people consider it the first and foremost annual in prestige and content, quite a reputation to maintain.

We'll add this year's annual to the collection, but with some regret. It does not stand comparison to any former year we remember. The list of photographers contributing is impressive—Abbott, Avedon, Brassai, Brandt, Cartier-Bresson, Elisofon, Erwitt, Haas, Karsh etc. There are also portfolios by Edward Steichen, Eugene Smith, Brett Weston, Leon Levinstein and others. The dust jacket promises this and much more. To some extent, the annual delivers—good photographs *are* in the book—but alas, the reproduction of almost every one is so poor as to rob it of almost all value. The tonal scale seems to be compressed. There seem to be no black blacks or white whites. Grays seem smudgy. To so serve such magnificent technicians as Smith and Brett Weston, is deplorable since much of their work depends upon tonal values.

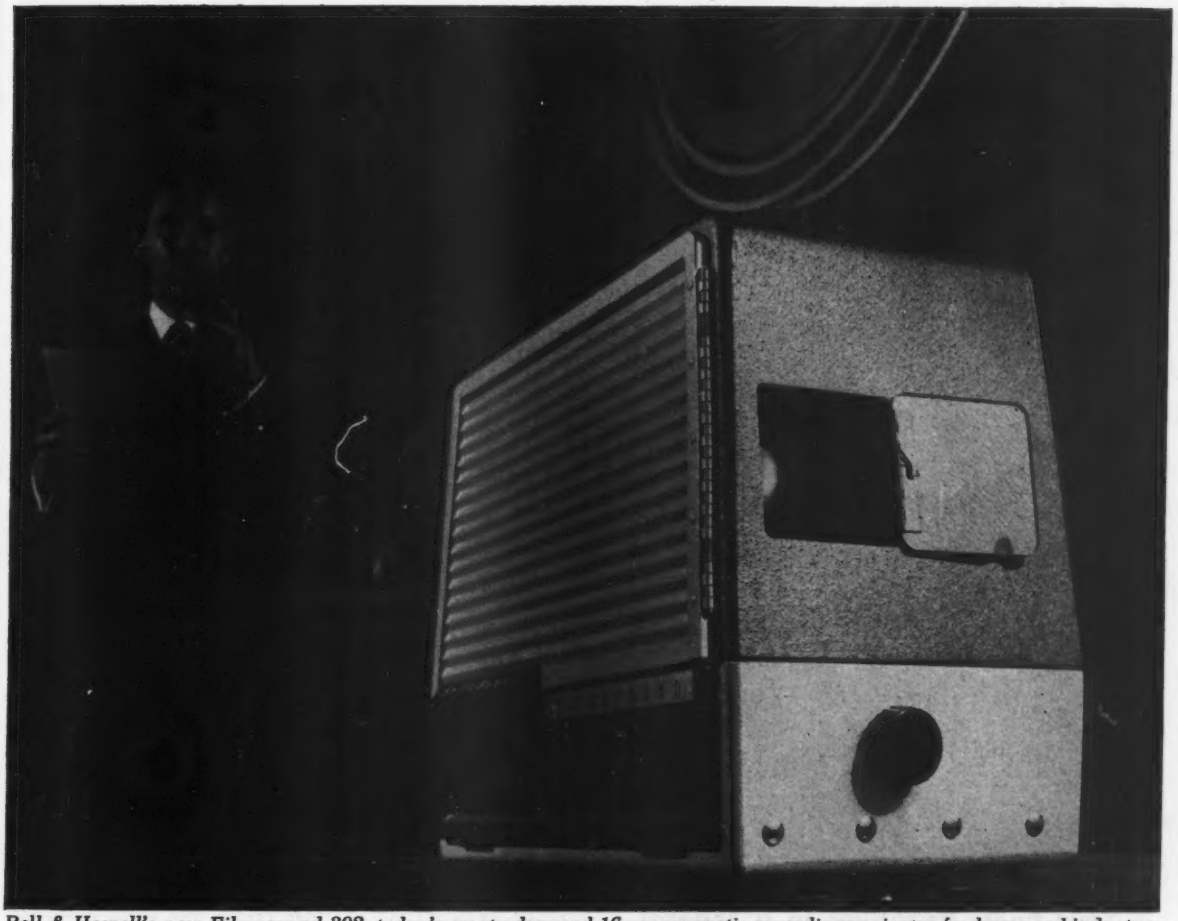
What of the pictures? After careful examination of the annual, you may come to the conclusion that perhaps the selection is not up to its usual standard. But this isn't actually so. Examine the pictures in terms of what they could have been if reproduced well. If the annual had received the reproduction seen in years previous, this year's book might have been remembered as one of the very best.

—H. K.

THE GERMAN PHOTOGRAPHIC ANNUAL 1956, edited by Dr. Wolf Strache. 202 pages. Gebr. Rath, Stuttgart. Price $7.50.

Das Deutsche Lichtbild, probably the most important German photographic annual now appears for the first time in an English language edition. And while photography *is* a universal language, it's nice to be able to read the very

(*Continued on page* 18)



Bell & Howell's new Filmosound 302, today's most advanced 16mm magnetic recording projector for home and industry.

How you can add sound to your own movies with the new Filmosound 302 !

This can be the greatest "kick" in home movie making. With Bell & Howell's new Filmosound 302, all you do is pick up the mike and speak your piece as you watch your pictures.

Your voice records right on the Soundstriped film, and you can play it back immediately. Add music or sound effects. You can back up, erase, edit or change the whole sound track. This is the miracle of modern sound movie making developed by Bell & Howell imagination.

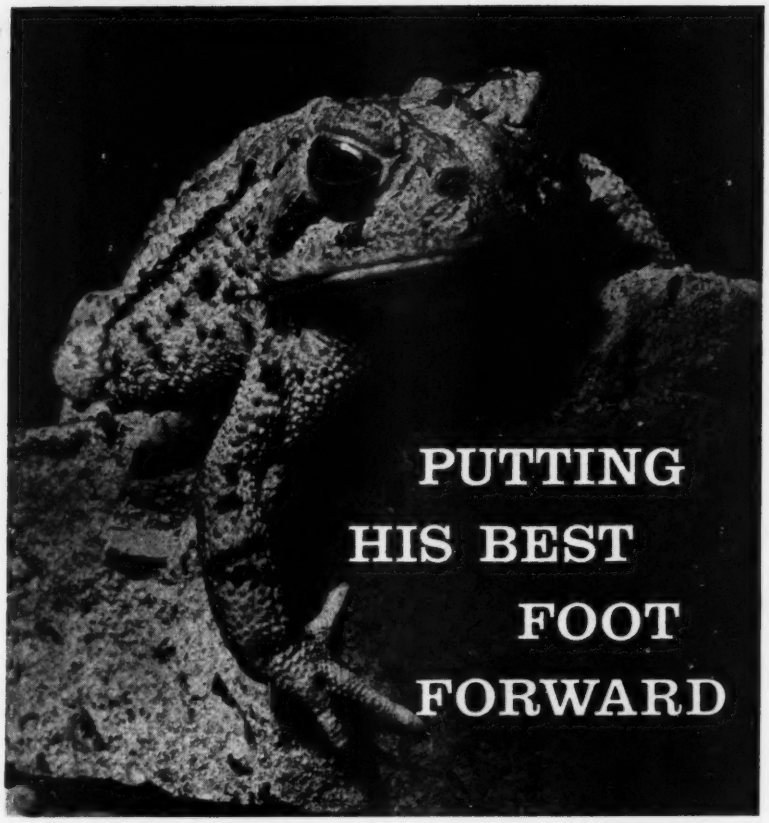
And it's more fun than ever with the new Filmosound 302. Look at the improvements: new streamlined case; big, new 8-inch speaker on single-case models; new phono-type plugs for easier connections; new positive tilt; new, gentler film handling. Projects any 16mm film, silent or sound. We'll bet you can't resist a demonstration.

See your Bell & Howell dealer today or write for free brochure. Bell & Howell, 7154 McCormick Road, Chicago 45, Ill.

FINER PRODUCTS THROUGH IMAGINATION **Bell & Howell**

Easy-to-operate controls are refinements that make Filmosound "first choice". Still picture clutch halts film for a long look at a single frame, permits exact synchronization of sound and picture. Reverse switch runs film back for review.

Closeup by J. O. Porter, M.D. of Little Rock, Ark. Enlarged on Federal Enlarger.



Your finest negatives in a Federal Store-Away Enlarger will give you salon quality prints every time!

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All Store-Away Junior enlargers are equipped with a 3½" f:6.3 Decar anastigmat enlargement lens that assures you sharp, clear pictures. The Federal Store-Away Junior Model 269 (illustrated) has diffused illumination ($43.95); Model 279 has condenser illumination ($51.95); and Model 269CL uses the Federal Cold-Lite unit ($57.95). All models are extremely versatile, even making direct-positive paper black-and-white enlargements from color transparencies. Ask your photo dealer to show you a Federal today.

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NEW PHOTO BOOKS

(*Continued from page* 16)

complete technical data for each picture plus the intelligent essays that various photographers have written for the German annual.

The book is well worth owning. The 120 pictures, each occupying the better part of a page, show a freshness and vivacity seldom found in recent American annuals. The pictures are beautifully reproduced and the majority are quite provoking—provoking's the right word too—because they show an intelligence often missing in the selections of American annuals. To begin with, the editors have simply not tolerated pictures made with poor technique. The grainy, moody, muddy, messy shots that clutter many annuals do not clutter this one. Human interest photographs predominate. Most make the viewer feel that the photographer has caught the subject at a precise, important instant when some human frailty, strength or event is revealed. There's Werner Stuhler's shot of an old man heading towards a park bench. The bench is in the foreground, the end empty, drawing the old man with unsteady legs like a magnet. On another page Anneke Himpe has caught a gimlet eye and pudgy hand stretching forth towards a rather out-of-reach orange atop a white-covered table. Both pictures are extremely simple in technique and content. But they've caught the essence separating the amateur snapshot from the document of humanity.

Like all annuals however, this one also has faults. The eight pages devoted to color are wasted on eight ordinary photographs. There are also static portraits in black-and-white, a group of uninteresting closeups of uninteresting bees, some undistinguished high key frosty landscapes (one would have been too much).

You may find these the carpings of a pessimistic reviewer who never seems completely satisfied with annuals. This annual, however, is on the whole a distinguished one. It'll make a nice addition to any serious photographer's library.—H. K.

PHOTOGRAMS 1956. 152 pages, 120 illustrations. Iliffe & Sons Ltd., London. Price: Write publisher.

Subversion! In between the largely predominant bulk of salon pictures can be seen a few glimpses of less pretentious and more interesting work. Even these shots are not strong, however, and cannot counteract the reactionary quality of the rest of the book. I'm sure the salonists will be able to root out the few glimpses of progress and sunlight by next year's edition.

—H. K.

These and other books are available through MODERN PHOTOGRAPHY Book Store; see advertisement on page 117.

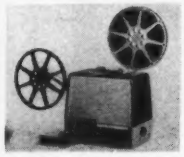
NEW products

TDC Stereo Colorist II

Coupled film transport and shutter cocking, double exposure prevention and built-in sync are among the features of the new TDC Stereo Colorist II camera. Range—and viewfinding (another coupled operation), are done through a single window. The Stereo Colorist II has twin 35mm f/3.5 Trinar lenses mounted in its die-cast aluminum body. Shutter speeds are from Bulb to 1/200 sec. Price, $99.50. For more information, write:

BELL & HOWELL CO.
7100 MCCORMICK RD., CHICAGO 45, ILL.

Filmosound 302 Projector



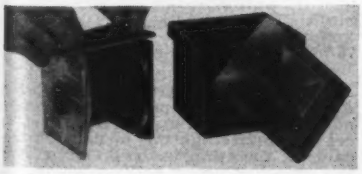
Bell & Howell's new Filmosound 302 recording projector permits you to record a sound track directly on striped film while it is being projected on the screen. Or, if desired, a magnetic message can be recorded on conventional sound film in addition to the optical sound track. In that case, either the optical or the magnetic sound track can be played back at will. Improved signal response and higher gain for clear voice and musical reproduction are claimed for the Bell & Howell Soundstripe process of film striping for magnetic sound.

Also featured in the Filmosound 302 are: carrying case with acoustically treated aluminum doors, cushioned plastic handle designed for carrying comfort, two-toned gray finish of scuff-resistant material, rack-and-pinion type tilt that is said not to slip out of adjustment, longer pressure plates than in previous models to hold the loop with green or new film, and improved phone-type speaker cable connectors.

Although the Filmosound 302 lists at $719, as a special introductory offer Bell & Howell announces that dealers will allow $100 trade-in allowance up to May 1, 1956. For additional information, write:

BELL & HOWELL CO.
7100 MCCORMICK RD., CHICAGO 45, ILL.

New 4 x 5 Yankee Agitank



The new daylight developing Agitank for 4 x 5 and smaller size cut film and filmpacks features a transparent flange which makes it especially adaptable for

(*Continued on page 20*)

ALPA

THE SWISS PRECISION CAMERA offers you

PRECISION *plus* . . . VERSATILITY *plus* . . . LENS QUALITY *plus* . . . MORE *plus* features than any other 35 mm Camera

★ Single-lens reflex "through-the-lens" focusing—with no parallax ever
★ PLUS separate, single-window coupled Rangefinder
★ PLUS multifocal "Sportstype" Viewfinder
★ Brilliant, needle-sharp "lifesize" image is reinverted by precision-ground Kern prism
★ Natural 45° viewing angle for utmost ease of operation, especially convenient for those who wear glasses
★ Finest grain groundglass insures absolutely critical focusing AND clearly delineates exact depth of field
★ Accurate framing of groundglass image for perfect picture composition, with any lens, at any distance, under any light conditions—particularly useful in copy work and photomicrography
★ ONE easy-to-use rim set knob sets all speeds AND winds camera instantly in less than half a turn (160°), for fast sequence shooting
★ Exposure speeds from 1 second to 1/1000, PLUS intermediate settings between speedmarks
★ Smooth-gliding, long-life Neoprene-coated focal plane shutter works accurately on Swiss precision clockwork mechanism, even at extreme temperatures
★ Shock-mounted Reflex-Mirror flips up instantly, smoothly, without vibration—returns to viewing position immediately after exposure
★ Internal Synchronization for standard flash-lamps at ALL shutter speeds, for electronic flash up to 1/50 sec.
★ Built-in Self timer, with variable delay for any interval up to 15 seconds
★ ALPA coated clickstop Lenses are of supreme optical quality, range from 28mm wide angle up to 3750mm telephoto
★ Kern Switar 50mm f/1.8 APOCHROMAT, with 7 optical elements, is the only lens which corrects all primary colors, offers unsurpassed critical sharpness and contrast, even at maximum aperture f/1.8: 200 lines per mm!
★ ALPA Macro-Kilar 40mm f/3.5 lens focuses from infinity to as close as 4" (Model E) or 2" (Model D) WITHOUT ACCESSORIES!
★ ALPA telephoto lenses feature more than twice the extension range (20mm!) of competitive makes, allow continuous focusing down to ultra close-ups
★ Sturdy minimum weight lens-mounts permit hand-held shooting at slow speeds, even with telephoto lenses.
★ AUTOMATIC DIAPHRAGMS offer focusing at full aperture, picture taking at any smaller stop
★ 100% lens Consistency: EACH Alpa lens passes 2 rigid performance tests, by lens manufacturer and in Alpa factory—IS UNCONDITIONALLY GUARANTEED
★ Slip-in ALPA filters are made of finest, dyed-in-the-mass optical glass absolutely plane-parallel and coated
★ Accessory clip holds Flashgun or METRAPHOT 2 miniature exposure meter
★ Top-grain Everready case holds ALPA camera, fitted with 40, 50, 75 or 90mm lens plus reversible lens shade, filters and exposure meter—one self-contained unit, with no extra gadgets to carry
★ The ALPA weighs but 21 oz. and is exceptionally compact (5⅞"x3½"x3⅛"), well balanced for hand held pictures.
★ Each ALPA is custom made in Switzerland, by craftsmen trained to the highest standard of Swiss Precision, a rigid camera for lifetime use

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ALPA—Macro-Kilar E 40mm f/3.5 (focuses from inf. to 4")	244.00	314.00	354.00
ALPA—Alfinon 50mm f/2.8 Preset	259.00	329.00	369.00
ALPA—Auto-Xenon 50mm f/1.9	319.00	389.00	429.00
KERN—Auto-Switar 50mm f/1.8 APO-CHROMAT	349.00	419.00	459.00

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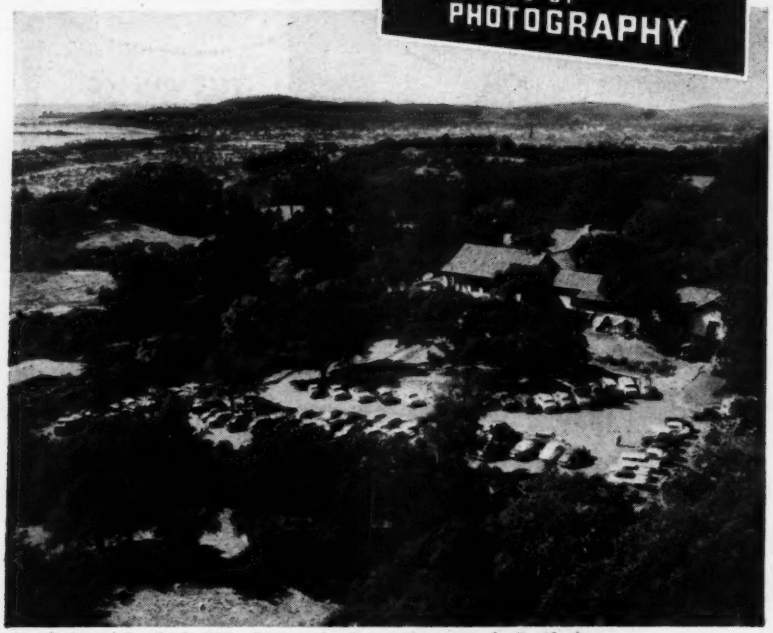

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NEW PRODUCTS

(*Continued from page* 19)

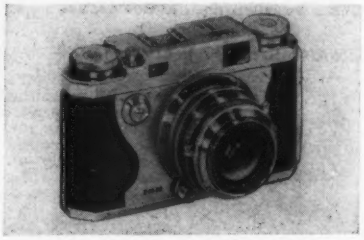
use in developing color film. According to the manufacturer, the Agitank is easy to load. A fool-proof loading bar locates each of the 12 films with positive accuracy, so that the film cannot sag or touch adjoining film. Snap action adjustment permits use of each size of cut film or film pack from 2¼ x 3¼ to 4 x 5 inches.

Other features include: a cover with a large inlet and a corner outlet for rapid pouring, and an engraved solution capacity chart. A thermometer can be inserted directly into the developing solution. The tank is designed to permit agitation without spilling and is made of acid-resistant black bakelite. Price of the new Yankee 4 x 5 Agitank, $8.95. It is individually packaged in a red, white and blue box with complete instructions. For more information, write:

YANKEE PHOTO PRODUCTS
3325 UNION PACIFIC AVE., LOS ANGELES 23

Konica IIA 35mm Camera

Another 35mm camera has been added to the Konica line of Japanese cameras. Known as the Konica IIA, it is similar to the Konica II already on the market, but incorporates several additional features.



First, the IIA is equipped with a 6-element, f/2, 48mm Hexanon lens. Each element is hardcoated, and the outer lens surface has a new, improved amber coating. In addition, flash synchronization has been extended to include synchronization for M and X as well as F. This choice of synchronization permits use of all types of flashbulbs as well as electronic flash. Speeds of B, 1, 1/2, 1/5, 1/10, 1/25, 1/50, 1/100, 1/250 and 1/500 second are featured on the camera's between-the-lens Konirapid MFX shutter.

Like the Konica II, the IIA accepts standard 35mm cartridges and has a single window for both viewfinder and coincident-image type rangefinder.

Both the Konica II and IIA have double exposure prevention (but you can make double exposures if you wish). Price of Konica IIA, which is finished in leather and satin chrome, $119.75; Konica II, with 5-element, f/2.8, 50mm Hexanon lens, $89.75, leather camera cases for either camera are $9.75 each. Accessories available for both cameras are: the Konihood sunshade, $1.75; Konifilters for use with black-and-white film, $2.50 each; for use with color film, $2.75 each; and the Koniflash, a compact BC unit priced at $16.50. For more information, write:

KONICA CAMERA CO.
76 WEST CHELTEN AVE., PHILADELPHIA 44, PA.

A 4-foot Koiled Kord for use with the Argus C3 flash unit permits the user to hold the flash unit away from the camera for bounce lighting, or flash off the camera. According to the manufacturer the cord has prong fittings which are adjustable for the desired amount of expansion so that the cord is not pulled loose even when fully extended. When not in use the cord coils up to 7 inches.

(*Continued on page* 24)

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MONOMATIC is a single knob control providing instant selection of Record or Play, in either 7½" or 3¾" tape speeds, as well as Fast Forward and Fast Rewind. Any position may be selected by a flick of the finger, in either tape speed.

THE SUPERB
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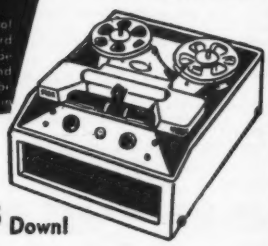
PORTABLE
TAPE RECORDER



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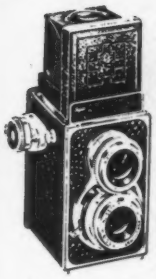
Regularly $129.50.
Now, from D. F. A. only $109.50 Cash or **$10.95 Down!**

- Plays in any position!
- Simplest to operate
- High fidelity performance
- 2-speed, 2-hour operation

Don't confuse the brand-new 1956 Pentron Clipper Model RWN with discontinued 1955 Model CT-1. You'll be delighted with the host of exclusive all-new improvements in your 1956 CLIPPER! Write D. F. A. for trade-in allowance on your older model Pentron or other recorder. FREE brochure on other Pentron models and components for custom hi-fi installations!



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- Fast Ricoh 80mm f/3.5 anastigmat lens
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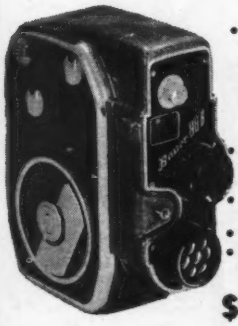

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- Built-in, AUTOMATIC, photo electric exposure meter — coupled to needle-sharp Schneider Xenoplan coated f/1.9 lens. Just set the meter for film speed and frames per second; and then automatically maintain perfect exposure, regardless of change of scene or light conditions.
- AUTOMATIC film transport indicator visible through viewfinder while filming.
- Easy, sprocketless drop-in roll film loading.
- 4 speeds.
- Professionally designed, beautifully finished: The ultimate in 8mm cameras.

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- Similar to 88B, but without meter. Equipped with Elgeet f/1.9 lens.

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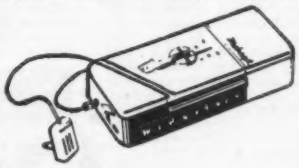
Record anytime, anywhere with the first truly portable, long-life battery operated tape recorder! Uses standard, readily available magnetic tape. Its compact size (only 1⅞" X 3⅞" X 8½"), its remarkably light weight (only 3 lbs., 2 ozs.), and its big-job capacity put it far ahead of any other portable recorder in performance and versatility!



There's no clutter, fuss or trailing wires with the MIDGETAPE. It is ready for action anytime . . . anywhere; whether musical concert; business conference; or to take professional dictation. The low-geared, smooth 1⅞" per sec. tape travel insures ONE FULL HOUR'S run. Compact cartridge-loading, ¼" wide, twin-track tape can be used repeatedly, after automatic erasure. MOHAWK tape cartridges are smaller than a pack of cigarettes, making them easy to handle and mail anywhere.

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Ampro Model 757 Hi-fi Two Speed Recorder **$239.95 Cash or $23.95 Down**

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1956 KONICA IIA

More quality features than any camera in this price range!

- You only use a single fingertip for focusing.
- You only use one eyepiece for focusing and viewing.
- You get more shutter speeds (9 speeds to 1/500 sec.) plus full FMX synchronization.
- You get needle-sharp, ultra-fast Hexanon 6-element coated f/2.0 lens.

Only $119.75 Cash or **$11.97** Down!

Also a winner is the value-packed KONICA II, with the same features, but with Hexanon f/2.8 lens and F synch', at only **$89.75 Cash or $8.97 Down!**

KONICA II or IIA eveready case	$9.75
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Sunshade	1.75

Stop press! NOW a superb 2¼ x 2¼ Twin-lens Reflex with interchangeable lenses!

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Complete with normal 85mm f/3.5 Hexanon lens and 135mm f/4.5 Tele-Hexanon — both, of course, with matching viewing lenses . .

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YOU can produce 16mm talking pictures the Hollywood way! While "shooting" the Cine-Voice camera simultaneously photographs a sound track along one film edge. The film cost, black and white or Kodachrome, is identical to silent types. Magnetic striping is **not** required, saving you both time and expense. Best of all the processed film plays **perfectly lip-synchronized** on any 16mm sound projector! Compact and easy, to operate — either from house current or portable power pack — your Cine-Voice outfit is furnished **complete** as illustrated. Standard "C" mount lenses only are optional.

Write D. F. A. for FREE brochure!

Whether for home enjoyment or professional use, the Cine-Voice opens a new world of sound pictures . . . write for **free** Auricon brochure or order from DOWLING'S Fifth Avenue **today!**

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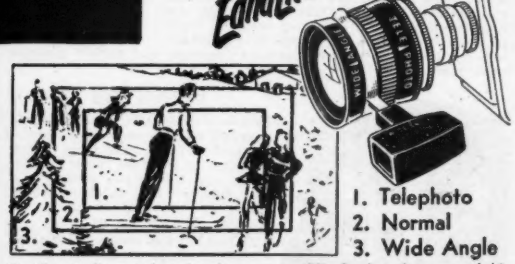
For optional lip-synch', single system, magnetic sound recorded *as you film* . . . Filmagnetic Outfit complete on *new* Auricon cameras **$870.** *Cash or $87. Down.* Or . . . write D. F. A. for details on installation on your present Auricon equipment.

1956 *Ednalite* DUAL LENS



1. Telephoto
2. Normal
3. Wide Angle

You'll actually get three-lens-in-one versatility for less than you might expect to pay for **one** extra lens! Everyone's talking about NEW Ednalite DUAL LENS. It gives you all the advantages of telephoto and wide angle shooting. Your single lens movie camera takes on the scope of an expensive turret outfit . . . and for only **$24.95!**

DUAL LENS fits all 8mm and most 16mm standard cameras. Mounted on any standard lens for 8mm cameras, DUAL LENS gives you approximately a 20mm focal length telephoto lens and an 8mm focal length wide angle lens. On most 16mm movie cameras, a standard 25mm lens "grows" to approximately a 38mm telephoto—or "widens" to a 16mm wide angle lens.

Each Ednalite DUAL LENS comes with adapter ring, handsome leather case, and a twin-field optical finder for accurate framing. In short,

complete and ready to use . . . and all for only $24.95. (Yes the full price!)

When ordering please specify your camera and lens make and model.

ORDER YOUR DUAL LENS TODAY DIRECTLY FROM D. F. A.!

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Leica M-3 w/ Elmar coated f/3.5 lens $348. Cash or $34.80 Down
Leica M-3 w/ Summicron coated f/2.0 lens 447. Cash or 44.70 Down
Leica M-3 w/ Summarit coated f/1.5 lens 468. Cash or 46.80 Down
Leica M-3 Body without lens 288. Cash or 28.80 Down

LEICA M-3 ACCESSORIES

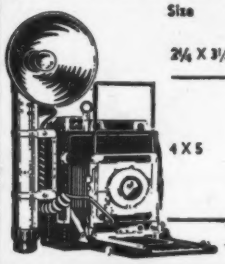
Summaron-M coated 35mm f/3.5 lens	$ 99.00 Cash or	$ 9.90 Down
Elmar-M coated 90mm f/4.0 lens (standard mt.)	93.00 Cash or	9.30 Down
Elmar-M coated 90mm f/4.0 lens (collapsible)	150.00 Cash or	15.00 Down
Hektor-M coated 135mm f/4.5 lens	141.00 Cash or	14.00 Down
Leica Meter-M	30.00 Cash or	3.00 Down
Adapter, standard Leica lenses to M-3	10.50 Cash or	1.05 Down

OTHER SUPERB NEW LEICA PRODUCTS

Stemar (Leica Stereo), complete	$297.00 Cash or	$29.70 Down
Valoy II Enlarger	96.00 Cash or	9.60 Down
Leica IIf with Elmar coated f/3.5 lens	$177.00 Cash or	$17.70 Down
Leica IIf with Summaron coated f/3.5 lens	216.00 Cash or	21.60 Down
Leica IIIf with Elmar coated f/3.5 lens	237.00 Cash or	23.70 Down
Leica IIIf with Summaron coated f/3.5 lens	276.00 Cash or	27.60 Down
Leica IIIf with Summicron coated f/2.0 lens	336.00 Cash or	33.60 Down
Leica IIIf with Summarit coated f/1.5 lens	357.00 Cash or	35.70 Down

1956 Pacemaker GRAPHIC OUTFITS

All brand new, latest models, with factory guarantee! Includes: • Graflok back • Ektalite screen • new Graphic coupled rangefinder with Rangelite and automatic parallax viewfinder • new full image wire finder • Graflite 3 cell flash gun • deluxe case • film pack adapter • roll film holder • 6 cut film holders • adapter ring • sunshade • 4 filters. Prices below include all this extra equipment! Easy payments available!



Size	Coated Lens in Shutter	Speed Graphic	Crown Graphic
2¼ X 3¼	101mm Ektar f/4.5 (1/800 sec.)	$338.	$299.
	105mm Tessar f/3.5	299.	279.
	105mm Ektar f/3.7	343.	294.
4 X 5	135mm Schneider Xenar f/4.7	299.	279.
	135mm Optar f/4.7	368.	319.
	127mm Ektar f/4.7	368.	319.
	135mm Tessar f/4.5	348.	299.
	150mm Schneider Xenar f/4.5	348.	299.
	150mm Tessar f/4.5	348.	299.
	152mm Ektar f/4.5	386.	337.
	135mm Schneider Xenar f/3.8	348.	299.
	150mm Tessar f/3.5	399.	379.
	150mm Schneider Xenotar f/2.8	499.	459.

New Graphic rangefinder is manufactured for 4 X 5 cameras only. 2¼ X 3¼ outfits are supplied with Kalart coupled rangefinder.

New 1956 Revere 205

Automatic Projector Runs by Itself! Model "553" (300 watt, automatic) $79.50 Cash or $7.95 Down; Model "555" (500 watt automatic) $89.50 Cash or $8.95 Down; Model "888" (500 watt, fully automatic) $144.50 Cash or $14.45 Down. Prices incl. 7 trays and case.

new 1956 ZEISS CONTAFLEX

Ground-glass eye-level focusing is combined with split image rangefinder. Tessar 45mm f/2.8 coated lens with fully automatic diaphragm! Contaflex I $169. Cash or $16.90 Down; Contaflex II (Built-in Meter) $199. Cash or $19.90 Down.

1956 CONTAX IIA and IIIA

New full synchro models! IIA with Sonnar coated f/2.0 lens $345. Cash or $34.50 Down; or with Sonnar coated f/1.5 lens $374. Cash or $37.40 Down. For Contax IIIA with built-in exposure meter add $38. Cash or $3.80 Down.

New 1956 Automatic Leica VOIGTLÄNDER

With fully automatic diaphragm lens listed: Tessar f/2.8 $259.50 Cash or $25.95 Down; Westagon f/2.0 $289.50 Cash or $28.95 Down; Biotar f/2.0 $345. Cash or $34.50 Down; Xenon f/1.9 $351.70 Cash or $35.17 Down. With Pentaprism R/F add $47. Cash or $4.70 Down.

ALL NEW 1956 RETINA IIIc

Built-in exposure meter and with normal Xenon coated f/2.0 lens in M-X shutter—$190. Cash or $19.00 Down. Optional: Curtar 35mm coated f/5.6 wide angle lens $62.50 Cash or $6.25 Down; Longar 80mm coated f/4.0 telephoto lens $82.50 Cash or $8.25 Down. Retina IIc $139.50 Cash or $13.95 Down.

Outstanding New 1956 PORTABLE Typewriters

Hermes Rocket (only 9 lbs.) with case $73.67 Cash or $7.36 Down; Underwood Universal with case $110.95 Cash or $11.09 Down; superb new Color Royal with case $124.75 Cash or $12.47 Down.

1956 Kodak Brownie Movie Outfits

Complete outfits with Brownie camera and Projector. Including single lens (f/2.7) camera $99.50 Cash or $9.95 Down; or (f/1.9) camera $108.75 Cash or $10.87 Down; or Turret (f/1.9) camera with wide angle and telephoto $141.50 Cash or $14.15 Down.

1956 POLAROID Land Cameras

Highlander Camera only $69.95 Cash or $6.95 Down. Complete Highlander outfit: camera, flash, meter, case for outfit, and 3 rolls of film only $97.50 Cash or $9.75 Down! Speedliner $89.75 Cash or $8.97 Down; New 700 $125. Cash or $12.50 Down.

Fine 1956 2¼ x 2¼ Single Lens Reflex Cameras! Hasselblad 1000F with f/2.8 lens

Ektar coated $379. Cash or $37.90 Down; Hasselblad Superwide with Biogon coated f/4.5 lens $489.50 Cash or $48.95 Down. Exakta 66 with Tessar coated f/2.8 lens $319.50 Cash or $31.95 Down.

NEW Models 1956 Rolleis

Rolleicord V with Xenar f/3.5 lens $134.50 Cash or $13.45 Down. Rolleiflex with Xenar f/3.5 lens $217.50 Cash or $21.75 Down; or with Tessar f/3.5 lens $232.50 Cash or $23.25 Down. New Rolleiflex 2.8D with Xenotar or Planar f/2.8 lens $291.50 Cash or $29.15 Down.

Top 1956 16mm Equipment!

Bolex H-16 Leader, Lytar f/1.9 $269.50 Cash or $26.95 Down; B&H 70-DR, TTH f/1.9 $385.50 Cash or $38.55 Down; B&H Filmo-sound 302 $719 Cash or $71.90 Down; Cine-Kodak Special II, Ektar f/1.4 $1175 Cash or $117.50 Down.

Complete 1956 Keystone 8-Unit MOVIE OUTFIT

Top-quality Olympic 8mm turret camera with normal f/2.5 lens, and these famous-make accessories: 6.5mm f/2.5 wide angle lens, 38mm f/3.2 telephoto lens, photo-electric meter, plus roll 8mm Kodachrome film. Complete $139.50 Cash or $13.95 Down!

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prevent spoiled pictures of those very special occasions!

Priceless picture—one that can *never* be taken again! And only *perfect* synchronization between shutter and flash will make sure of a bright, clear print.

Now—with the Mallory B-C Flash Cartridge—you *can* be sure! Ordinary batteries weaken with age. The flash is delayed a split second and the picture is lost.

But the Mallory B-C Flash Cartridge, with self contained Mallory Mercury Battery and Capacitor, guarantees you thousands of perfectly synchronized flashes for *two full years* of normal service.

So—for black and white or color "Picture Insurance" and for savings on bulbs and film—ask your camera dealer for the Mallory B-C Flash Cartridge to fit *your* flash gun.

Two Full Years of Sure-Fire Flashes in Regular Service!

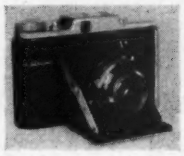
P. R. MALLORY & CO. Inc.
MALLORY
P. R. MALLORY & CO., Inc., BATTERY DIV., NORTH TARRYTOWN, N.Y.

NEW PRODUCTS

(Continued from page 20)

Price of 4-foot Koiled Kord, $2.95. For more information, write: *Spiratone, Inc., 135-06 Northern Blvd., Flushing 54, N. Y.*

New Golf Roll Film Camera



The new Model 63 Golf camera with f/6.3 lens and Vario shutter is the latest addition to the line of German-made Golf 2¼ x 2¼ eye-level roll film cameras. Like Models I, II and IV it takes 12 2¼ x 2¼ pictures on 620 roll film, has an optical viewer, built-in X sync, double exposure prevention control, and a self timer. All models have front lens focusing from infinity to 3.3 feet, red-dot fixed focus setting system, and a depth of field ring for rapid picture taking.

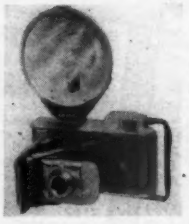
Equipped with a Vario shutter, Model 63 has speeds from 1/25 to 1/200 sec. plus bulb. The lens is an f/6.3 Schleussner Adoxar. Price of Model 63, $24.95. Price of Model I with f/4.5 lens and Pronto shutter, $34.50; Model II with f/4.5 lens and Prontor-S shutter, $39.50; Model IV with f/3.5 lens and Prontor-S shutter, $49.50. A leather everready case for any of the above is priced at $4.50. For more information, write:
SAUL BOWER, INC.
114 LIBERTY ST., NEW YORK 6, N. Y.

Kodak 2 x 2 Hand Viewer

The new electrically operated (AC-DC) Kodak Kodaslide Dial-Lite Viewer (Model A) for 2 x 2 slides features a two-element lens and illumination control to give the degree of lamp brilliance desired. Although the Dial-Lite is designed primarily for 135 or 828 glass or cardboard mounted slides, it is adaptable for viewing one slide of a mounted stereo pair as well.

Molded of blue-green plastic, the Dial-Lite comes with a simulated saddle leather (brown vinyl plastic) desk stand which not only provides a secure resting place for the viewer, but also holds up to 100 cardboard mounted transparencies. The adapter for single frame stereo viewing is also packed with the stand. Price, complete with 6-watt lamp and 8-ft. cord, $12.95. For more information, write:
EASTMAN KODAK CO.
ROCHESTER 4, N. Y.

Kalart Flash for Polaroid



Featuring an electric shoe mount, the new Kalart BC-400 flash unit, Model 460, fits directly on the flash shoe of the Polaroid Highlander camera. No wires or additional brackets are required since electrical contact is made through a button in the shoe. As a safety feature, the Kalart Model 460 includes a built-in Lucite safety shield which, when opened, breaks the circuit—preventing a flashbulb from accidentally misfiring during insertion.

The Kalart unit also has a built-in exposure Kal-Q-Lator, test light and series wired extension outlet. Bulbs are

(Continued on page 28)

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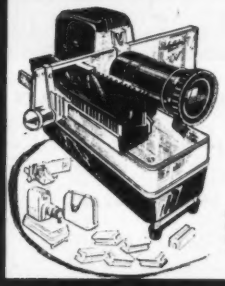
TDC 2x2 Outfit

300-Watt 'Showpak' Slide Projector

COMPLETE WITH SEMIMATIC CHANGER AND HANDSOME DELUXE CARRYING CASE!

FREE! SIX SLIDE TRAYS WITH EACH OUTFIT!



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SAVE $109.55! BRAND NEW! LATEST 1956 MODELS! GERMAN-IMPORTED 35mm SINGLE-LENS REFLEX CAMERA!

RIVAL '35' REFLEX

with f2.8 Coated PRE-SET TESSAR

Peerless Price, Only

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A $100.50 Value!

GUARANTEE! We Have Plenty on Hand! We Guarantee to Ship these Cameras at the Prices Advertised!

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BRAND NEW RIVAL '35' — REFLEX WITH:

	VALUE	
f1.9 Coated Pre-Set Meyer Lens	$169.50!	64.95
f2 Coated Pre-Set C. Z. Jena Lens	$220.00!	84.95

NEW LOW PRICE! SAVE $45.05! 135mm ZEISS TRIOTAR f4 COATED PRE-SET TELEPHOTO LENS BRAND NEW! **39.95** List $85.00!

Exclusive Import At An Amazing Low Price!

SAVE $32.00! BRAND NEW! PRECISION GERMAN-IMPORT!

Classic '35' Outfit

35mm CAMERA ★ CASE ★ FLASHGUN

WITH FAST f2.9 COATED TRIOPLAN LENS

Complete Outfit! A $51.95 Value! All 3 For Only . . .

19.95

• Manufactured by one of Germany's Finest Camera Works • Built-in Flash Synchronization • Wide Range of Nine Shutter Speeds • Double Exposure Prevention Device • Built-in Optical Viewfinder • Automatic Exposure Counter • Sturdy, All-Metal Construction

Shipping Weight: 5-Lbs.

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PENTRON

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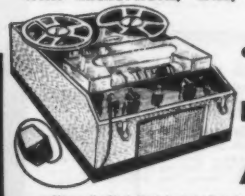

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Now Only . . .

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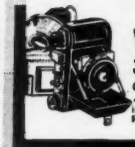

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Precision German-Import
WELTI-1 35mm OUTFIT
Camera • Case • Flashgun
• f2.9 Coated Triplan Lens • Built-in Flash Synchronization • Wide Range of Nine Shutter Speeds
Shipping Weight: 5-Lbs.
PEERLESS EXCLUSIVE!
29.95
Value $75.95!

Save $49.50! Used. Excellent!
World-Famous! Versatile
Kodak Signet 35mm OUTFIT
Camera • Case • Flashgun
• Fast f3.5 Coated Ektar Lens
• Coupled Range Finder View/finder
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PEERLESS SPECIAL!
41.95
List $91.45!

Save $34.70! Used. Excellent!
Famous! Fully Automatic
La BELLE '55
2x2 Slide Projector
• Powerful Blower Cooling System
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MINOLTA AUTOCORD
Twin-Lens Reflex Camera
• Four-Element f3.5 Coated Lens
• Built-in MX Flash Synchronization
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List $99.50!

Save $46.05! Brand New!
Now At A New Low Price!
Thrift-Lite IIX
Electronic Flash Unit
with AC & Battery Pack!
• Costs Less than ¼¢ Per Flash
• Recycles in 5-Seconds • 1/1000 Flash Duration • Exclusive Exposure Dial
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SPECIAL PURCHASE!
37.95
List $84.00!

Save $85.00! Used. Excellent!
Precision-Made! 750-Watt
8mm AMPRO FUTURIST
Movie Projector with Case
• Powerful Blower Cooling System
• Brilliant 750-Watt Pre-Focus Lamp
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Versatile Exposure Meter
Complete with Carrying Case!
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SUPERLATIVE 35mm SINGLE-LENS REFLEX CAMERA
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Bolex H-16 Leader
COMPLETE WITH 16mm PAN CINOR—60* ZOOM LENS
*Discontinued Model

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Camera Features: Variable Speeds; 17½' Film Run; Takes 100' Rolls; Frame Counter! Lens Features: Variable Focal Length from 20mm W.A. to 60mm Tele; Focuses 5' to Infinity; f2.8; Discontinued!
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Twin-Lens Focusing Reflex Camera with Sharp f3.5 Coated Lens
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Versatile 8mm Movie Camera
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Exakta VX f1.9 Auto Xenon	341.70	186.95
Contaflex f2.8 Tessar Auto RF ¢*	169.00	68.95
Contaflex II, Auto f2.8 Tessar ¢*, R.F.	199.50	127.95
Contax D f2 Biotar	199.00	86.95

35mm CAMERAS

Argus 21, f3.5¢*	$ 59.50	$ 26.95
Belsey B-2 RF, case and flash	66.50	29.95
Belsey C22 f3.2 Reflex RF ¢*	99.50	39.95
Cantessa, f2.8 Tessar ¢*	142.50	68.95
Graphic 35, f3.5¢*, Case & Gun	89.75	51.95
Kodak Flash Bantam f4.5¢*	56.00	22.95
Kodak Pony 828 f4.5 ¢*	29.50	12.95
Kodak Pony 135 f4.5 ¢*	29.75	15.95
Kodak Retina II f2 Xenon RF		51.50
Kodak Retina IIA RF MXc*	127.50	66.95
Kodak RF, f3.9, case & flash	75.00	42.95
Kodak Retina III C f2 Xenon ¢	190.00	111.95
Lordomat, f2.8¢*	89.50	54.50
Minox IIIS chain & case*	139.50	75.95
Minox II f3.5¢	-	47.50
Voigt Prominent f2 RF MXc*	220.00	122.95
Voigt Vitessa f2 RF MXc*	127.50	71.95
Voigt Vito II f3.5c*	54.50	20.95
Voigt Vito III f2 RF MX*	119.50	67.95

35mm LEICA, CONTAX

Contax IIA f1.5 Sonnar ¢*	$374.00	$158.95
Contax IIIA f2 Sonnar ¢*	383.00	175.95
Contax IIIA f1.5 Sonnar ¢*	412.00	187.95
Leica IIIC f2 Summitar ¢		113.50
Leica IIIF, f2 Summitar ¢*	368.00	145.95
Leica IIF, f2 Summitar ¢*	289.00	114.50
Leica IF, f2 Summitar ¢*	228.00	79.50
Leica IIIF f2 Summicron ¢*	336.00	166.95
Leica IIIF f1.5 Summarit ¢*	357.00	171.95

35mm STEREO CAMERAS

Kodak Stereo f3.5¢*	$ 84.50	$ 44.95
Revere f3.5 RFc*	174.50	70.95
Stereo Realist 45, f3.5¢*	88.50	53.95
Stereo Realist f3.5 RFc*	159.00	61.95
Stereo Realist f2.8 RFc*	198.50	104.95

2¼ x 2¼ REFLEX CAMERAS

Graflex 22 f3.5 ¢*	$ 93.00	$ 41.95
Hasselblad f2.8 Ektar/1600 ¢*	476.00	277.95
Ikoflex IIA Auto f3.5 Tessar MXc*	126.00	70.95
Kodak Reflex II f3.5¢		55.95
Richoflex VI f3.5¢	29.95	18.50
Rolleicord III f3.5 Zeisse*		56.95
Rolleicord IV f3.5 Xenar MXc*	134.55	63.50
Rolleicord V, f3.5 ¢*, MXV	134.55	75.95
Auto Rollei III f3.5 Xenar MXc*	234.50	132.95
Auto Rollei III f3.5 Tessar MXc*	249.50	142.95
Auto Rollei 2.8 C f2 Xenotar MXc*	309.50	171.95

(Symbols: RF Coupled Rangefinder, ¢ Coated, * Flash Shutter)

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B&H 172A f1.9 Mag. Turr¢	199.95	116.95
B&H 252 f2.3 Montereye	59.95	35.95
Bolex B-8 Vvar, Turret ¢	119.50	Used 66.95
Bolex C-8 f2.8 Vvar ¢	89.50	Used 52.95
Bolex H-8 Leader, f1.8¢	269.50	Used 140.95
Kodak Brownie f1.9¢	46.75	30.95
Cine Kodak Reliant f2.7¢	84.50	50.95
Cine Kodak Magazine f1.9¢	149.50	53.95
Keystone K-32 Olympic f2.5¢	79.95	43.95
Keystone Bel Air f2.5 Mag¢	89.50	45.95
Revere 88 f2.5¢	74.00	30.95
Revere 84 f1.9 Turr¢	147.50	81.95
Revere 40 f2.5 Mag ¢	99.50	50.50
Revere 44 f1.9 Mag Turr	154.50	89.50

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B&H 221 500 W Case	$ 84.50	$ 42.95
B&H Regent 500 W Case	179.95	89.95
Bolex M-8 500 W., Case	169.50	Used 97.95
De Jur 750 W Case	159.50	72.95
Keystone K70C 500 W Case	69.50	38.95
Keystone K95, 750 W., Case	119.50	65.95
Keystone K109V, 750 W. Case, Splicer	159.50	73.50
Revere 85, 500 W., Case	124.50	47.95
Revere 90, 750 W., Case	159.50	63.95
Revere 777, 750 W., Case	127.50	82.95

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Kodak Chevron f3.5 RF 800 MX*	$198.50	$116.95
Kodak Medalist II f3.5 Ektar ¢*	304.75	101.95
Polaroid Highlander, ¢*	69.95	36.95
Polaroid Pathfinder f4.5 RF	249.50	142.95
Super Ikonta A, f3.5 ¢*	99.00	62.95
Super Ikonta B, f2.8¢*	139.00	89.95
Super Ikonta BX f2.9 Tessar RFc	163.00	98.50

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Argus PB 300, case ¢	$ 48.50	$ 21.95
Argus Automatic 300,¢ case	66.50	31.95
A.O., 300 W., Automatic, Case	59.50	30.95
GoldE Manumatic 300 W.¢	58.50	22.95
GoldE Coronet 300 W, case ¢	44.75	20.95
GoldE Reflex 300 W. case 2¼¢	86.50	47.95
Kodaslide Signet 500 W¢	72.50	44.95
LaBelle 75 Remote 500 W case ¢	154.95	93.95
Revere 555, 500 W.¢	79.50	42.95
Revere 888, 500 W.¢	119.50	67.95
TDC Headliner 300W ¢	49.99	19.95
TDC Mainliner, 300 W., Auto Changer	59.50	30.50
TDC Streamliner 500W ¢	84.50	46.95
TDC Duo 300¢, 2¼x2¼	67.50	29.95
TDC Model D, 300 W.¢	67.50	29.95
TDC Stereo Projector 500W¢	169.50	87.95

(Symbols: RF Coupled Rangefinder, ¢ Coated, * Flash Shutter)

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Kine Exakta VX, f1.9 Ctd. Automatic Xenon	List $398.70	299.50

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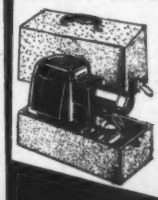

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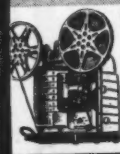

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• Focuses from 3½' to Infinity
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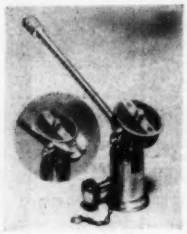
NEW PRODUCTS

(*Continued from page* 24)

ejected automatically when the safety shield is pulled open. Although designed especially for the Highlander, the flash unit can be used with almost any camera having built-in sync—only a simple interchange of inexpensive brackets or connecting cords is required. The Model 460 is priced at $13.75. For more information and free descriptive literature, write:
THE KALART CO.
PLAINVILLE, CONN.

Johnson Rotolok Tripod Head



Ease of operation in attaching a camera to a tripod is featured with the new Johnson Rotolok Tripod Head. The unit consists of two parts: a special top which you attach to the camera and leave there; a tripod head which permits panning and elevating movements. To attach the camera to the tripod you merely slide the camera with the top unit into the groove on the tripod head (*see inset in illustration*). According to the manufacturer the camera is held securely at all times by means of a double dove-tail lock. The camera is detached from the tripod by a short pull on the chain. Price of Johnson Rotolok Head, which is said to be able to hold even a 4 x 5 camera, $4.95. Extra tops for different cameras are available at $1.89 each. For more information, write:
GENERAL PHOTOGRAPHIC SUPPLY CO.
136-140 CHARLES ST., BOSTON, MASS.

New Mighty Light Battery Packs

Two new battery packs for the Mighty Light Speedlight series feature batteries of identical size, and one case which can be used for either pack. One of the packs (*shown*) uses four ordinary flashlight-type 1½-volt D cells, and provides between 150 and 200 flashes per set of batteries with the Mighty Light unit (75 to 100 with the Mighty Light Deluxe). The case is made of lightweight durable Boltaron. Price of pack, $30.

The second model uses four rechargeable Nickel Cadmium flashlight-size cells providing, at full charge, the same number of shots as the D-cell model. The batteries can be recharged in 8 to 12 hours. Price of Nickel Cadmium model, $47; accessory Nickel Cadmium battery recharger, $15. For more information, write:
SPEEDLIGHT CENTER
128 W. 32ND ST., NEW YORK 1, N. Y.

Spiralite diffusion lens attachments are designed to soften details—which may be desirable in some landscape and portrait photography. Available to fit standard series IV, V, VI and VII filter holders, the Spiralite diffusion attachments, from Japan, come mounted in engraved metal rings. Prices start at $1.54. For additional information, write: *Spiratone, Inc., 135-06 Northern Blvd., Flushing 54, N. Y.*

With an eye to color, the **Kodaslide Pocket Viewer** for 2 x 2 slides has been made available in a choice of four colors: Dusty Turquoise, Bright Red, Leaf Green, and Slate Grey—all com-

(*Continued on page* 30)

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- 50mm f2.0—For Nikon, Contax. 125.00
- 50mm f2.0—For Leica, Canon . 135.00

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- 85mm f1.5 ------- 299.50
- 105mm f2.5 ------- 152.00
- 135mm f3.5 ------- 135.00
  (Above Lenses with Click Stops)
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Exakta VX	89.00	+ your Contax II or III
Exakta VX	32.50	+ your Contax IIA
Exakta VX	89.00	+ your Contax D
Exakta VX	89.00	+ your Praktica FX
1956 Exa MX	37.50	+ your Argus C3
1956 Exa MX	29.50	+ your Argus C4
1956 Exa MX	39.50	+ your Kodak 35 RF
1956 Exa MX	42.50	+ your Bolsey B2
1956 Exa MX	27.50	+ your Kodak Signet
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Contax IIIA	49.50	+ your Contax IIA
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Rollei 2.8D	78.50	+ your Rolleiflex 2.8c
Vitessa "L"	59.50	+ your Vitessa MX
Minox IIIS	49.50	+ your Minox III
Revere 888	69.50	+ your Revere 444
Revere 555	44.50	+ your Revere 444
Revere 553	38.50	+ your Revere 444
Retina IIIC	68.50	+ your Vitessa MX
Retina IIIC	69.50	+ your Nikon S, f2
Retina IIIC	86.50	+ your Leica IIIC, f2
Retina IIIC	79.50	+ your Contessa MX
Retina IIIC	59.50	+ your Prominent f1.5
Retina IIIC	88.50	+ your Contax II, f2
Nikon S-2	148.50	+ your Retina IIA
Nikon S-2	179.50	+ your Vitessa MX
Nikon S-2	137.50	+ your Prominent
Nikon S-2	149.00	+ your Contessa
Nikon S-2	137.50	+ your Contaflex
Nikon S-2	59.50	+ your Leica IIIF
Nikon S-2	98.50	+ your Leica IIIC
Nikon S-2	99.50	+ your Contax IIIA
Nikon S-2	118.50	+ your Contax II or III
Nikon S-2	117.50	+ your Rolleiflex MX
f1.4 Nikkor	58.50	+ your f1.5 Sonnar
f1.4 Nikkor	78.50	+ your f2 Sonnar
f1.4 Nikkor	68.50	+ your f2 Nikkor
Contaflex I	49.50	+ your Contessa
Contaflex I	49.50	+ your Retina IIA
Contaflex I	78.50	+ your Argus C4
Contaflex I	98.50	+ your Argus C3
Contaflex II	69.50	+ your Contaflex I
Auto. Biotar	87.50	+ your 2.8 Tessar P-S
Auto 2.8 Tessar	47.50	+ your 2.8 Tessar P-S
Auto. Westenar	32.50	+ your 3.5 Tessar

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35mm CAMERAS

	NEW	USED
Retina IIIC, f2 Xenon	190.00	114.50
Retina IIC, f2.8 Xenon	135.00	88.50
Retina IIA, f2 Xenon	145.00	79.50
Retina II, f2 Xenon	135.00	49.50
Retina I, f3.5 lens	85.00	24.50
80mm Longar Telephoto Lens	82.50	49.50
35mm Curtar Wide Angle	62.50	42.50
35-80 Retina Optical Finder	17.50	11.50
Argus C-3, f3.5 lens	66.00	29.50
Argus C-4, f2.8 lens	87.50	39.50
Bolsey B-2, f3.2 lens	66.00	24.50
Contessa, f2.8 Tessar	142.50	79.50
Kodak Pony, f4.5 lens	29.50	14.50
Kodak "35," R.F.	87.50	29.50
B & H Foton, T. H. Cooke	495.00	278.50

MISCELLANEOUS

Revere "888" Auto Projector	144.50	88.50
Kodak Tourist, f6.3 lens	43.75	19.50
Kodak K-100, 16mm Camera, f1.9	269.00	188.50
Seimons 16mm Projector	168.50	88.50
16mm Movie-Mite Sound Projector	269.50	138.50
2¼x3¼ Graphic, 4.5 Ektar	278.50	98.50
Vistascope 8mm Lens	75.00	57.50
100mm Telephoto Lens for Argus C3	49.50	32.50
Argoflex, f4.5 lens	38.50	18.50
Edixa Stereo camera	79.50	32.50
Minolta Reflex, f3.5 lens	69.50	19.50
Mamiyaflex Auto, f3.5 lens	179.50	66.50
Rolleicord II, f3.5 Zeiss lens	99.50	29.50
Welta "35," f3.5 ctd. Tessar	58.50	29.50
Futura S, f1.5 Frilon	227.50	88.50
Perfex DeLuxe, f4.5 lens	48.50	16.50
Perfex "55," f2.8 lens	79.50	22.50
Univex Mercury, f3.5 lens	79.50	12.50
Bolsey B, f3.2 lens	66.50	19.50
Revere 8mm Ranger, f2.5 lens	98.50	29.50
Revere 8mm "80," f1.9 lens	124.50	58.50
Revere "88," f3.5 lens	78.50	19.50
Thrift Lite Strobe Unit	69.50	19.50

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Zeiss Ikophot	28.50	17.50
Bertram Chrostar	29.50	14.50
Bewi Automatic	29.50	17.50
Sixtomat	29.50	14.50
Sixon	24.00	12.50
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- Exakta B.C. Flashgun
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With Xenon 1.9 Instead of Preset Biotar add 54.50

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PRISM FINDER	13.75

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- 100mm f4.5 Pentacon Telephoto Lens
- Extension Tube Set for Close-Ups
- Pentacon B.C. Flashgun
- Leather Case

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Contax IIIA, f1.5 Sonnar	412.00	189.50
Contax II, f2 Sonnar	298.00	89.00
Contax III Body	185.00	48.50
Leica M3, f2 Summicron	447.00	298.50
Leica IIIF, f1.5 Summarit	357.00	188.50
Leica IIIF, f2 T. H. Cooke	345.00	134.50
Leica IIF, f3.5 Elmar	177.00	99.50
Leica IF Body	64.80	42.50
Leica IIIC, f2 Summitar	350.00	109.50
Canon IVS2, f1.9 Serenar	295.00	138.50
Nikon S-2, f1.4 Nikkor	345.00	219.50
Nikon, f2 Nikkor	299.00	98.50

LENSES & ACCESSORIES FOR ABOVE

21mm f4.5 Biogon	249.00	167.50
25mm f4.5 Nikkor	160.50	118.50
28mm f3.5 Serenar	134.00	78.50
35mm f3.5 Nikkor	89.50	58.50
35mm f2.5 Nikkor	139.50	87.50
35mm f3.5 Serenar	94.00	49.50
35mm f3.8 Serenar	110.00	68.50
35mm f3.5 Summaron	96.00	58.50
85mm f2 Nikkor	175.00	89.50
85mm f2 Sonnar	229.50	69.50
85mm f2 Serenar	150.00	69.50
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135mm f3.5 Serenar	130.00	87.50
135mm f4 Sonnar	146.00	68.50
135mm f4.5 Steinheil	75.00	48.50
135mm f4.5 Travegon	69.50	28.50
135mm f3.5 Nikkor	135.00	89.50
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Leica IIIF Meter	24.00	13.50
Leitz Self Timer	7.50	4.25
Pop Out Take-up Spool	3.00	1.95
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Leitz Imareet Finder	39.00	22.50
Zeiss BC Flashgun		9.50
Zeiss Universal Finder	80.00	47.50

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Exakta VX, f2 Biotar	335.00	149.50
Exakta VX, f1.5 Angenieux	359.50	188.50
Exakta V, f1.9 Primoplan	295.00	108.50
Exakta II, f2 Xenon	245.00	88.50
Exakta, f3.5 lens	165.00	59.50
Exa MX, f2.8 Westar	85.00	39.50
Exa MX, f2.8 Automatic Westenar	129.50	78.50
Contax D, f2 Biotar	199.00	88.50
Contaflex I, f2.8 Tessar	169.00	98.50
Contaflex II, f2.8 Tessar	199.00	129.50
Alpa 7, f1.9 Xenon	399.00	238.50

LENSES & ACCESSORIES FOR ABOVE

35mm f2.5 Angenieux	99.50	88.50
40mm f3.5 Steinheil	49.50	32.50
75mm f1.5 Biotar	276.00	89.50
80mm f2.8 Tessar Pre-set	114.50	49.50
85mm f2.8 Steinheil	65.00	38.50
90mm f2.5 Angenieux	94.50	59.50
90mm f4.5 Sun	49.50	16.50
135mm f4.5 Steinheil	60.00	37.50
135mm f3.5 Travenar Automatic	89.50	48.50
135mm f4.5 Xenar	69.50	42.50
135mm f4.5 Zeiss Triotar	85.00	39.50
135mm f3.5 Colinar Pre-set	89.50	38.50
150mm f5.5 Tele Megor	55.95	37.50
180mm f5.5 Tele Picon Pre-set	99.50	47.50
240mm f4.5 Tele Xenon	219.00	89.50
250mm f5.5 Tele Megor	132.15	78.50
400mm f5.5 Tele Megor	199.50	108.50
500mm f5.6 Telegon	450.00	258.50
600mm f5.0 Telon	565.00	368.50
800mm f6.3 Telon	750.00	458.50
Ihagee Penta Prism Finder	50.00	26.50
Ihagee Rangefinder Insert	35.00	13.75
Microscope adapter	24.00	14.50
Waist Level Finder	35.00	17.50
Extension Tube set	24.00	8.50
Bellows Extension	29.50	13.50
Exakta BC Flashgun	15.50	9.50

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Exakta "66," f2.8 Tessar Pre-set	319.50	188.50
Hasselblad 1000F, f2.8 Tessar P.S.	379.50	198.50
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Kodak Reflex, f3.5 Lens	85.00	37.50
Rolleicord V, f3.5 Xenar	149.50	88.50
Rolleiflex MX, f3.5 Tessar	249.50	128.50
Rolleiflex 2.8C, f2.8 Xenotar	319.50	177.50
Rolleiflex 2.8D, f2.8 Xenotar	319.50	198.50
Rolleikin 35mm Adapter	35.00	23.50
Rolleinar & Rolleipar Set	29.00	19.50
Rollei Plate Back Set	48.50	21.50
Rolleiflash BC Flashgun	29.50	19.50
Minolta Autocord, f3.5 lens	99.50	59.50

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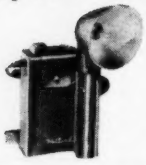

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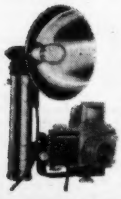

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NEW PRODUCTS

(*Continued from page* 28)

bined with contrasting black. The viewer formerly came in Slate Grey and Black only. When not in use, it folds to about half the size of a cigaret package. Although the viewer operates by available light, a battery-powered illuminator is also available. The Kodaslide Pocket Viewer is priced at $1.95. For additional information, write: *Eastman Kodak Co., Rochester 4, N. Y.*

New Accura Finder

Designed for the Leica, Contax, Argus and similar 35mm cameras, the new Accura Universal and Closeup Finder fits into the shoe on top of the camera and performs two functions. First, the field of view of the finder can be set for 35mm, 50mm, 90mm and 135mm lenses by means of a clickstop dial. Second, in addition to the usual parallax adjustment from infinity to 3½ feet, corrective settings to 10 inches are provided for working with closeup lenses of plus 1, plus 2 and plus 3 diopters. Price of all-metal Accura Universal and Closeup Finder, $14.95. For more information, write:
ACCURA INDUSTRIES
67 FOREST RD., VALLEY STREAM, N. Y.

Stain-Off Removes Fixer

Stain-Off has been designed to remove photographic fixer stains from clothing and other color-fast fabrics and is claimed by the manufacturer to be non-toxic, non-volatile, non-inflammable. Stain-Off is supplied in liquid form, comes in a squeezable plastic bottle with a plastic applicator tip. Light blue in color, Stain-Off is said to remove some developer, as well as fixer, stains. Price, 98 cents per two-ounce bottle. For additional information write:
FRANKLIN M. MORGAN, INC.
500 WARBURTON AVE., YONKERS 3, N. Y.

Fold-Vu Pocket Viewer

Designed to fold conveniently into a handy size for purse or pocket, the new Fold-Vu is a magnifying pocket viewer for 2 x 2 slides. According to the manufacturer, all-aluminum construction and all-steel hinges assure long service, and the viewer cannot crush in pocket or break when dropped. A spring control holds any slide (in ready-mount or metal binder) in alignment for viewing. The viewer snaps open at the flick of a finger. Price of new Fold-Vu, $1.50. For more information, write:
R. C. SPIRO MANUFACTURING CORP.
142 WEST 24 ST., NEW YORK, N. Y.

The Polyco Groundglass Focuser for the Argus C3 and similar cameras fits into the film plane and permits you to see the exact image which will appear on your film. Consisting of a smooth-grained ground glass mounted in a metal frame, the unit has handles for rapid insertion or removal of the Groundglass Focuser, and ball-bearings

(*Continued on page* 34)

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Leica 3F w/f2.149.50
Leica 3C w/f3.5 89.50
Nikon S1 w/f1.4 144.50
Nikon S2 w/f2.189.50
all items are used

EXAKTA VX

w/f2.8 Tessar Pre-set **142.50**

w/new Quinon Automatic **199.50**

w/f2 automatic Biotar **199.50**

LENSES FOR EXAKTA

35mm f2.5 Lithagon	55.00
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90mm f4 Sonnar (NEW)	28.50
135mm f3.5 Travenar Auto (NEW)	52.50
180mm Tele-Megor f5.5	48.50
240mm Tele-Xenar f5.5	77.50
400mm Tele-Megor Pre-set	114.00

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Including: • Camera • Case • Flashgun • Telephoto Lens • 4—20 Exp. Rolls Tri-X Film • 2 Rolls Color Film • Filters • Exposure Meter

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Agfa Karat f2.8 Xenar	34.50
Bolsey B2 f3.2	29.95
Baldinette f3.5	29.50
Contaflex I f2.8	89.50
Contaflex II f2.8	116.00
Clarus f2.8 RF	29.95
Contax IIIA Sonnar f1.5	234.50
Ciro 35 f3.5	27.50
Canon IV S2 f1.8 Serenar	129.50
Graphic 35 case flash	49.50
Gami 16	174.50
Kodak Pony 135	18.00
Kodak Retina IIC f2.8	84.50
Kodak Bantam f4.5	19.95
Kodak 35 RF f3.5	27.50
Kodak Retina II f2	59.50
Kodak Retina IIIC f2	99.50
Leica IIIA f2	69.50
Minolta II f2.8 Rokkor	64.50
Minolta	29.50
Minox IIIS	69.50
Perfex 55 f2.8	29.50
Stereo Realist f3.5	64.50
Voigtlander Vitessa f2	69.50
Voigtlander Prominent f1.5	109.50

8mm CAMERAS & PROJECTORS

	NEW	USED
Bell & Howell 220 Wilshire, 10mm f2.5	$49.95	$ 28.50
Bell & Howell 134-W Companion, 0.5" f2.5	79.95	38.50
Bell & Howell 134-TA, 0.5" f1.4 & 7mm f2.5 & 1.5" f1.9	219.95	148.50
Bell & Howell 172-B, 0.5" f2.5	134.95	73.50
Bell & Howell 172-A, 0.5" f2.5	169.95	93.50
Bell & Howell 172-A, 0.5" f1.4 & 1.5" f1.4	221.95	143.00
Keystone K-41 Bel Air, 13mm f2.5	89.50	31.50
Bolex H-8 Leader, 0.5" f1.9	289.50	131.00
Bolex H-8 Leader, 6.5mm f1.9 & 0.5" f1.9 & 1.5" f1.9	261.50	184.00
Bolex H-8 DeLuxe, 6.5mm f1.9 & 0.5" f1.5 & 1.5" f1	441.00	254.00
Bolex B-8, 0.5" f2.8	119.50	65.00
Bolex B-8, 0.5" f1.5 & 1.5" f1.5	199.50	128.50
Bolex B-8, 0.5" f1.9 & 6.5mm f1.9	161.50	98.50
Revere 88, 13mm f2.5	72.50	28.50
Revere 99, 13mm f2.8	99.50	40.50
Revere 99, 7.5mm f2.5 & 13mm f2.8 & 1.5" f2.5	101.50	74.50
Revere B-63, 7.5mm f2.5 & 13mm f2.5 & 1.5" f2.5	119.50	78.50
Revere C-40, 13mm f2.5 & 1.5" f1.9	108.50	68.50
Revere C-44, 6.5mm f1.9 & 13mm f1.9 & 1.5" f1.9	166.50	89.00
Revere C-50, 12.7mm f2.8	49.50	18.95
DeJur DC-1100 Eldorado, 13mm f2.5	84.95	26.50
DeJur DC-600 Citation, 13mm f2.5 & 1.5" f2.5	78.95	48.50
DeJur DC-400 Embassy, 13mm f2.5 & 1.5" f1.9	107.95	72.50
Bauer 88, 0.5" f1.9	69.95	
Bauer 88B Built-in Exposure Meter, 0.5" f1.9	139.95	
Bauer 88C, 0.5" f1.9	84.95	

PROJECTORS

Revere 90, with case	159.50	60.00
Bell & Howell 253A Monterey	79.95	42.50
Bell & Howell 112-L Regent	179.95	88.50
Bolex G8-16, with case	378.00	148.50
Bolex M-8	169.50	78.50
Bolex M-8R	199.50	88.50
Wollensak 18	169.50	104.00
Ampro Futurist	149.95	78.50
Keystone K-70 Brightbeam	59.95	33.50
Keystone K-70C Brightbeam	69.95	40.50
Keystone K-95M Nine-Five Magna Scope	124.50	69.00
Keystone K-100 One-Hundred	99.95	53.50
Keystone K-109 Regal	159.50	78.50
Keystone K-109M Regal Magna-Scope	159.50	78.50
DeJur 750	149.50	73.50
DeJur 500	69.95	34.50
DeJur 1000	167.50	83.50

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Star D Comet w/swing over Silk	22.50	15.95
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Case for Star D		4.50
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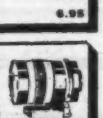

LEICA—NIKON—CONTAX & CANON

21mm Biogon f4.5	144.50
25mm Nikkor f4	89.50
35mm Elmar f3.5	39.50
35mm Summaron	46.50
35mm f3.5 Nikkor	49.50
35mm f2.5 Nikkor	89.50
50mm f2 Summicron	89.50
90mm f4 Elmar	49.50
85mm f2 Nikkor	84.50
105mm f2.5 Nikkor	88.50
135mm Travenar f3.5	52.50
100mm f4 Serenar	49.50
135mm f4 Serenar	84.50
135mm f3.5 Nikkor	89.50

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Exakta VX—Latest	44.50	+ your old Exakta VX (Body for Body)
Retina IIIC—Latest	74.50	+ your Retina IIA
Contax IIA & IIIA	66.50	+ IIA for IIA or IIA for IIIA (Body for Body)
Rolleiflex, Rolleicord V	63.00	+ your Rolleiflex MX
Rolleiflex, Rolleicord V	45.50	+ your Rolleicord IV
Leica M-3	117.50	+ your Leica IIIF (Self Timer)
Nikon S-2 Latest Model	105.50	+ your Nikon S (Body for Body)
Exakta VX	46.50	+ your Exakta V
Exakta VX	80.50	+ your Exakta I or II
Exakta VX	28.50	+ your Contax IIA
Leica IIIF	56.50	+ your Leica IIIC
Rolleiflex 2.8C	116.50	+ your Rolleiflex MX
Rolleiflex 2.8D	75.00	+ your Rolleiflex 2.8C
Retina IIIC	75.50	+ your Contessa
Nikon S-2	66.50	+ your Contax IIA
Contaflex II	67.50	+ your Contaflex I
Contaflex I	35.50	+ your Contessa
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Exakta VX	54.50	+ your Contax D
Exakta VX	85.00	+ your Contax II or III
Exakta VX	86.00	+ your Praktica FX
1955 Exa MX	25.50	+ your Argus C-3
1955 Exa MX	14.50	+ your Argus C-4
1955 Exa MX	26.50	+ your Koda 35 RF
1955 Exa MX	39.50	+ your Bolsey B2
1955 Exa MX	25.50	+ your Kodak Signet
Contax IIIA	44.50	+ your Contax IIA
Revere 888 Projector	66.50	+ your Revere 444
Retina IIIC	94.50	+ your Vitessa MX
Nikon S-2	144.50	+ your Retina IIA
Nikon S-2	56.50	+ your Leica IIIF
Nikon S-2	54.50	+ your Contax IIIA
Nikon S-2	113.50	+ your Rolleiflex MX
f1.4 Nikkor	65.50	+ your f1.5 Sonnar
f1.4 Nikkor	85.50	+ your f2 Sonnar
Contaflex I	34.50	+ your Retina IIA

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FR Reporter	54.95	42.50
Ultra Blitz Expert Mod. 4	69.95	49.95
Sunlite Mod. II	79.95	49.50
Thriftlite	59.50	25.00
Heiland HR40	122.50	49.50

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Guaranteed 2¼x2¼ **HASSELBLAD 1600!** W/Ektar f2.8 Ctd Preset MX Synch.

used **192.50**

	New	Used
135mm f3.5 Pre-set	255.00	120.00
60mm Zeiss Distagon	189.50	99.50
Case 15.00		

35mm SLIDE PROJECTORS

Argus Auto 300	29.50
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Viewlux Proj-O-Matic	37.50
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Another Broadway Exclusive. These Telephoto and Wide Angle Lenses are the most outstanding in Quality and Price. (Reg. Values up to 99.50) Order promptly while they last!

ALL BRAND NEW AND ALL ONE PRICE $16.50

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Ansco Speedex Special
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Bell & Howell
Bolex C8, B8, H8, H16
Baldina
Bantam Special
Bolsey B—B2—C
Ciro f3.5—f2.5—F
Clarus
Contessa f2.8
Contaflex
Edinex I—Xenon f2
Flash Bantam
Keystone
Kodak 35 RF, w/o RF
Kodak Pony 828—135
Kodak Signet
Kodak Tourist f4.5
Mercury II
Polaroid
Perfex
Retina
Revere
Retina IIA—IIc, IIIc
Vigilant
Graphic 35
Contina I—2—IIA
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Konica f2.8—f4.5
Perfex f2.8—f4.5
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Stereo—2 Lenses 32.50

Busch Verascope
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Revere Stereo
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SCOOP!

We have a Limited Supply of BRAND NEW 135mm f3.5 Telephoto Lenses . . . COATED OR PRE-SET. Values to 250.00

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For the following cameras only:

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#11 ZUNOW . . . The Worlds Fastest Camera Lens!

Crystal sharpness assured in dimmest light. In mount for Leica, Leica M3, Contax. Write for literature and special price!

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This 1957 dated film is in its original sealed package *fully guaranteed by the manufacturer*. Day. or Tung. Price includes processing & mounting (35mm).

Size Lots of 3—EA.	Kodachrome	McGregor Color	Vitacolor
8mm x 25′ dble. roll	$2.90	$2.40	$2.30
8mm x 25′ dble. mag.	3.60	3.50	3.50
16mm x 50′ mag.	5.40	5.35	5.25
16mm x 100′ roll	8.40	5.50	5.75
35mm x 20 exp.	2.70	1.85	1.79
35mm x 36 exp.	4.00	2.75	3 for 6.50

COLOR-FILM MFR. PACKS UNDER AWON LABEL!!!
LATE 1956 DATE Price includes Processing & mtg.
All Kodachrome filters can be used with this film.
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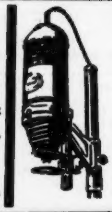
BULK KODACHROME Kodak Proc. Incl. for all.
This film has been cut from 400′ rolls, and is camera spooled, ready for your camera. **Daylight or Tungsten.**
16mm x 50′ mag. Type A, O.D., orig. pack..............**$4.00**
16mm x 100′ roll O.D.....................................**$2.95**
16 mm x 50′ mag., super X or XX..**$2.75 ea.**...3 for **$7.50**

SPECIAL OFFER ! ! !
35mm McGREGOR Color. ′57 date. Proc. & Mtg. Incl. Mfg. Guar.
36 Exp.............................**3 for $6.75**
Tungsten ′56 date.................**3 for $6.25**
12 exp. ′56 date day or tung............**3 for $2.90, 6 for $5**

Fresh KODAK Negative Safety
Each roll on original reel and in original can.
Kodak Plus X Super XX or Microfile 35mm x 100′
$1.98 ea.
FREE! 100′ of ASA 24 with each 100′ of above film.



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40% Off List

	List	SPECIAL
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Model 135C, Carrying case	7.25	4.98
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No. 240, Diffused, f7.9 lens	$29.95	$20.95
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Carrying case for 269 or 279C	7.25	4.98
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1957 dated, fast, fine grain, panchromatic ASA 50. Prices include new fast processing service.
8mm x 25′ dble. roll $1.10
BOLEX 8mm x 100′ dble. roll 3.50
16mm x 50′ mag. 1.75
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16mm x 100′ Ansco 2.75
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16mm x 100′ Kodak Plus X 2.95
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16mm x 100′ Kodak Super XX 3.25
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BUY SIX . . GET ONE EXTRA FREE

BULK MOVIE —Fresh DuPont Stock —Weston 50
8mm x 400′ dble.....$4.95 8mm x 1600′ dble.....$16.00
Camera spooled . . . No processing
8mm x 100′ dble. 1.49
8mm x 25′ dble. 7 for price of 6!............49¢ ea.

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B&W ASA 50 REVERSAL. NO PROCESSING

SIZE	54 Rolls	27 Rolls	15 Rolls
16mm x 25′	$8.95	$4.95	$2.75
16mm x 50′	19.95	10.95	5.95
*16mm x 100′	49.50	29.50	17.95

*Camera spooled

Black & White Movie Film Processing Service
8mm x 25′ Dble. ....$ .55 ea.
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AERO EKTACHROME FOR MOVIE FANS—ASA 40
8mm x 100′—$4.75 16mm x 100′—$4.75
3 for $13.25 Proc. not Incl.

B & W MOVIE FILM
ASA 50—1956 Date
8mm x 25′ dbl...$1.00 8mm x 25′ dbl., ASA 20...$1
8mm x 100′ dbl. $3.25
16mm x 50′ Mag., ASA 10..$1.60 16mm x 100′......$2.25
16mm x 100′—ASA 8—′55 Date.....................$2.00
all with proc. incl. BUY 6—get one extra FREE!

16mm x 50′ Mag., Orig. Kodak Pack, Neg.........$1
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For those who desire the utmost in color equal to the best color you have ever used! Price Includes Proc.
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FRESH ASA 50
AERO EKTACHROME
35mm x 20 exp.....$1.50 ea.
4 for $5.00
Processing included
35mm x 40′ BULK.....$5.00
35mm x 75′ BULK.....$7.50
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With every order of $25 or more — Except Kodachrome— you get a FREE 1 year subscription—$4 value—to Modern Photography or U.S. Camera (specify).

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35mm x 112′ $18.95
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35mm x 20 exp. in metal cartr. 1.20 ea.
6 for $5.50 12 for $10
35mm x 50′ Tung $6.95
35mm x 20 exp. Tung ......6 for $4
620 Tungsten ....6 for $2.50

Aero EKTACHROME ASA 40
with 1½ gallon processing kit
5¼ x 20′..........................$5.95
5¼ x 40′..........................$9.95
7 x 18′............................$6.95
9½ x 40′..........................$16.95
35mm x 37½′......................$6.95
EXTRA—Free compensating filter with any of above.
SPECIAL—4½ gallon Ektachrome processing kit $3.95

Bulk ANSCO COLOR daylight or Tung. #534 1955 DATE
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35mm x 27½′ 5.95

ANSCO COLOR PRINTON
12 sheets per box
8x10....$4.95 11x14....$6.95

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Portable Tripod Screens
Crystal beaded 1956 Model

With new VYNA-FLECT fabric. These screens are guaranteed for life—fireproof, fungas proof, and washable. No other screens at these prices have all these higher-priced features.

	Reg.	SPEC.		Reg.	SPEC.
30 x 40	$24.95	$9.95	37 x 50	$31.95	$14.95
40 x 40	26.95	10.95	50 x 50	33.95	15.95

Screens are shipped R.R. Expr. collect postage

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• 5x7 Stainless Steel Trays, Brand New ....3 for $5
• 120 & 620 Kodacolor, Kodak Proc. Incl. ..3 for $3.75
• Telephoto Lens, 8mm., 1½″, f3.5 .... 4.95
• 16mm x 50′ mag., XX, Kodak proc. incl. 2.25
• Cardboard Stereo Mounts 100 for 3.50
1000 for 26.50
• Ansco 35mm Cardboard Mounts . . . 100 .... 1.00
1000 for 8.50
• Daylight BULK FILM LOADER & 5 cartridges.. 4.95
All film O.D. unless otherwise stated.
20% DEP. on all C.O.D. PLEASE U. S. Excess

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McGREGOR B&W MOVIE FILM
• Fast—ASA 50 • Fine Grain
• Prices include processing
8mm x 25′ dble. roll **$1.25**
16mm x 100′ roll **3.00**
BUY 6 . . . GET ONE EXTRA . . . FREE!

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LINAGRAPH Ortho Weston 24, 35mm x 100′ 98c ea.
3 15/16″ x 61″ 3 for $1.10
INFRARED (Weston 50) 9½″ x 75″..............$4.00
5¼″ x 20″..........2 for $1

KODAK XX
5¼″x9′ ....4 for $1
5¼″x20′ ...... 2 for $1
5½″x56′ 1.49
7″x125′ ....$ 5.95
9½″x75′ 7.95
9½″x200′ 14.95

KODAK TRI-X
5¼″x20′ ......2 for $1
5½″x56′ 1.49
7″x18′ ....$1 ea.
7½″x62′ ....$ 2.95
9½″x75′ 7.95
9½″x200′ 14.95

SHOOT PICTURES FOR PENNIES
ANSCO Color Tung. 35mm x 100′ One Daylight Loader, 10 Empty Cartridges plus a One Year Free Subscription to U.S. Camera ($4 Value) **—Total Value $35 AWON PRICE—$20.**

ANSCOCHROME Day. 1956 DATE ASA 32
35mm x 100′ (orig factory pack) $30.00
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35mm x 20 exp. ....$1.35 ea. ....4 for 4.98
120 or 620 ....3 for 3.00

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35mm x 100′ Kodak TRI-X $2.50
35mm x 100′ B&W ASA 24 .... 98c
35mm x 100′ Kodak Ortho Pos film $1.50
35mm x 100′ Ansco ASA 50 ....$1.50
16mm x 400′ Positive Film $3.95

35mm Fresh Bulk Negative Safety
Kodak Plus X, Super XX, Kodak Weston 24 or DuPont #1 or #2—100′..............$1.98 ea.; 400′..............$7.50

35mm x 20 Exp. Cart.
Plus X or Super XX or Tri-X or Infra Red ......6 for $1.50; 12 for $2.50

Send 25c for complete 52 page catalog listing all photo equipment at unbeatable prices!

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3¼x4¼—Original box of 25 sheets—3 for $3.30 DuPont Fine Grain Pan.
4 x 5—original box of 25 sheets—3 boxes for $3.50 Your choice of **KODAK** XX, Infra Red; **DUPONT** X-F Pan; **ANSCO** Tri-S Ortho.
8x10—original box of 25 sheets—$2.50 per box. Your choice of **KODAK** Infra Red, Tri-X; **DUPONT** X-F, Pan, Arrow Pan; **ANSCO** Super Pan Press, Process, Comm. Ortho. **3 for $6.50.**
Ansco Color Day, or Tung. (10 shts. per box)
4 x 5 ....$2.00 ea.; 6 for $10
8 x 10 ....$3.95 ea.; 3 for $11

SPECIAL PURCHASE—LIMITED QAUNTITY
8x10—Original Box of 25 sheets—$1.98 ea. DuPont Process; Ansco Super Pan Press or Portrait, Isopan; Kodak Contrast Process Pan or Ortho.
10x12—Original Box of 10 sheets—98c Kodak Contrast Process Pan.
11x14—Original Box of 12 sheets—98c Kodak Portrait Pan.
11x14—Original Box of 10 sheets—$2.00 Commercial Ortho.

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The New SEKONIC, complete with case & chain. AWON PRICE—$6.95
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List $32.50 AWON PRICE—$23.95
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List $26.95 AWON PRICE—$17.95
DEJUR "5B" with case
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New WESTON DR Direct Reading
List $18.00 AWON PRICE—$12.95 incl case
Case for any of above—$1.95

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8mm x 25′ Roll..............$2.45 ea.; 3 for $7.05
8 or 16mm x 100′ roll......... 5.70 ea.; 3 for 16.20

FREE with every roll of 35mm color film one roll of 35mm B&W film!

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CONTACT PAPER—less than 1¢ a print
4x5 Haloid, SWGL, F5, (100 shts.) 89c
7½″x7½″ SWGL (250 shts), #1, 2, 3, 4..........$2.75
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KODAK 35mm x 100′ LWSM #3 ....98c ea.

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ANSCO BROVIRA, 11 x 14″, SWGL #1 (50 shts) $1.89
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Amazing results with
LANTERN SLIDE PLATES
These are exposed and developed just like contact or enlarging paper. After developing, these plates can be used in your slide projector or mounted in a frame and backed by any colored paper for the effect you desire.
36 glass plates per box
2 x 2...2 boxes for $1 3¼ x 4...2 boxes for $1

AEROEKTACHROME HIGH SPEED—ASA 32
CAMOUFLAGE COLOR FILM
at ridiculously low prices!
Used by USAF to detect camouflaged areas.
35mm x 20 exp .... 3 for $1.50 Processing
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BRAND NEW!
For 8mm, 16mm and 35mm
MORSE G-3 DEVELOPING OUTFIT
List $28.50 AWON PRICE—$21.95

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AUTO-FLEXARET IIIA

- 2¼x2¼ Reflex, Autom. Filmtransport
- F:3.5 coated Lens
- Synchro shutter, 1—1/300
- built-in selftimer
- Direct sports finder

reg. $83.95 BRAND NEW **$43.95**

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BOLSEY B-2 THREESOME

$39.95 with case and flash

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SAVE 30%
BRAND NEW DEM. MODELS

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G. E. PR—1, reg. 32.50	23.75
MINILUX AUTO, reg. 24.50	9.95
NORWOOD DIR. reg. 32.95	23.95
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H-16 Leader, F:1.9 ctd.	$146.00
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B-8 2-lens Turret F:2.8	67.95

All used, in perfect condition

BOLEX STEREO OUTFIT, used $84.95

SAVE $81.00
AUTO ROLLEIFLEX

LATEST MODEL

LIKE NEW

with Xenar F:3.5 ctd.	$138.50
with Tessar F:3.5 ctd.	$148.50
with Xenotar F:2.8 ctd.	$184.50

SAVE $22.50
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6x30 center focus	17.35
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all coated, liteweight, shock-proof. Add 10% Fed. Exc. Tax

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ELEVATOR TRIPOD

3 section, pan-head geared center post **$12.95**

BRAND NEW

With Lift-up center post $9.95

SAVE $72.50
KINE EXAKTA VX

BRAND NEW

Tessar F:3.5	127.00
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Bellowscope	13.95
Exa. F:2.9, used	39.25
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40mm Cassaron F:3.5 W.A.L.N.	24.00
80mm Tessar F:2.8 pre-set, NEW	58.00
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135mm Tele-Picon F:3.5 pre-set, NEW	47.95
180mm Tele-Picon F:5.5 pre-set, NEW	52.95
250mm Tele-Megor F:5.5, NEW	81.50
360mm Tele-Xenar F:5.5, L.N.	97.50
400mm Tele-Megor F:5.5, L.N.	97.00

4" Cooke F:2.2 tele-lens $64.50

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Argus C3, case and flash	66.50	32.95
Canon IV-S2, F:1.8 Rfdr.	295.00	123.50
Contaflex II, F:2.8 Meter	199.50	128.75
Contax II, Sonnar F:2	.....	74.25
Contax III, Sonnar F:2	.....	89.00
Contax IIA, Sonnar F:2	336.00	134.00
Contax IIIA, Sonnar F:1.5	412.00	176.00
Graphic 35, case, flash	89.50	61.75
Kodak Bantam, F:4.5	56.00	13.00
Kodak Pony F:4.5 synch	29.75	13.25
Kodak Signet, Ektar F:3.5 Rfdr.	75.00	39.50
Kodak Retina IIA, F:2 Rfdr.	127.50	67.50
Kodak Retina IIIC, F:2 Ex. Met.	190.00	111.95
Leica IIIA, F:2 Rfdr.	.....	75.75
Leica IIIC, F:2, Rfdr.	.....	95.50
Leica IIIF, Summicron F:2	336.00	168.00
Leica M3, camera only	288.00	.....
Minox III, F:3.5 ctd.	119.00	61.95
Revere Stereo, F:3.5, synch.	174.50	71.50
Ricoh 35, case & flash	59.50	36.25
Robot Royal, F:1.9, Rfdr.	295.00	133.75
Robot 'Star', F:2.8 'MX' synch.	89.00	.....
Stereo Realist, F:3.5 Rfdr.	159.00	62.50
Voigtlander Prominent F:1.5	270.00	135.95
Voigtlander Vitessa L, F:2.8	139.50	83.50
Voigtlander Vito IIA, F:3.5	54.50	32.75
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Exakta 66, Tess F:2.8	319.50	176.95
Graflex B.R.B. 2x3, F4.5	.....	39.00
Graflex Super D 3x4, autom.	289.50	98.00
Kodak Chevron, F3.5 Rfdr.	198.50	117.50
Kodak Medalist Ektar F3.5	.....	51.95
Kodak Medalist II, Ektar F:3.5	.....	102.50
Minolta Autocord, F:3.5	99.50	58.75
Rolleicord IV, Xenar F:3.5	.....	62.95
Rolleicord V, Xenar F:3.5 MX	134.55	76.50

SAVE $24.55! ARGUS PB300 AUTOMATIC slide proj. w. case reg. $66.50 BRAND NEW..$41.95

Super Ikonta A, Tess 3.5	99.00	43.50
Super Ikonta B, Tess 2.8	139.00	63.75
Super Ikonta BX, Tess 2.8	163.00	79.00
Super Ikonta C, Tess 3.5	114.00	59.00
Voigtlander Bessa II, Heliar 3.5	164.50	68.50
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B & H 220, 10mm F:2.5	49.95	24.25
B & H Companion F:2.5	89.95	37.50
B & H 134 TA, Tri-lens F2.5	139.95	67.50
B & H Mag. 172-B F:1.9	164.95	87.95
Cine Kodak Mag. F1.9	149.50	56.90
Cine Kodak Brownie F:2.7	37.50	19.50
Revere 88, F:2.5	74.50	29.25
Revere 84, Turret, F:2.5	122.50	46.00
Vistascope 8mm	75.00	44.00
Wollensak 53, 3 lenses	199.50	128.00
B & H 253 'Monterey' 500W	79.95	43.25
B & H 'Regent' 500W. case	179.95	89.50
Keystone K 100 latest, case	99.50	56.75
Keystone K 109, splicer, case	169.50	74.95
Kodak Brownie, case	62.00	37.50
Revere 85, 500W	114.50	52.50
B & H Autoload, Mag. F:2.5	174.95	58.50
B & H 70DL, Turret F:1.9	365.00	209.00
B & H 70DR, F1.9, latest	385.50	.....
Cine Kodak Mag 16, F1.9	.....	34.95
Cine Kodak Royal, F1.9	169.50	89.00
Pathe Super 16, F:1.9	511.00	218.00
Revere Mag. 16, F:1.9	182.50	68.00
Victor IV, Turret W.3 lenses	278.00	94.50
Vistascope 16mm	125.00	72.00
B & H Diplomat 750W case	299.85	169.00
Keystone K161, splicer, case	169.50	74.95
Kodoscope Royal, 1000W	240.00	144.00
Revere 48, 750W	160.00	74.00
B & H 285C, Sound	449.95	249.00
B & H 202C, magnetic sound	719.50	444.00

SAVE $40.00
BOLSEY "C" case & flash

reg. $89.75 BRAND NEW **$49.75**

GRAPHIC-LINHOF

4x5 Crown F:4.7 Rfdr., brand new $163.00

Ann. Speed With Rfdr. Flash	
2¼x3¼ F:4.5 Lens	81.25
3¼x4¼ F:4.7 Lens	83.75
4x5 F:4.7 Lens	89.50
Pacemaker Crown 23, F:4.5	119.50
Pacemaker Speed 45, F:4.7	169.50
4x5 B & J view camera, new	46.50
Linhof 23, 3 lenses	312.50
Linhof 45, F:4.5	198.00
5" Xenon F:2, barrel	34.00
2x3 Graflex magazine	9.50
80mm Wide Field Ektar, synch	46.00

SAVE $68.50
CONTAFLEX

TESSAR F2.8, SYNCHRO

Automatic Diaphragm

WITH TELEPHOTO LENS

USED **$117.50**

SAVE $21.50
ARGUS C-4

F:2.8 ctd. synch. Rfdr. Disc. Model

BRAND NEW **$62.95**

Reg. $84.45

SAVE $53.50
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FULLY AUTOMATIC

Latest Model, MX synchro Zeiss Tessar F:3.5 ctd. Reg. $126.00

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Latest, like new

with Nikkor F:2 ctd	$189.50
with Nikkor F:1.4 ctd	$218.00
25mm Nikkor f4, W.A.	112.00
35mm Nikkor f3.5 W.A.	86.95
135mm Nikkor f3.5 tele	84.95

SAVE $40.00
MINOLTA AUTOCORD

$59.50

- Fully autom.
- MX synch.
- Selftimer

USED List $99.50

SAVE $183.75
HASSELBLAD

2¼x2¼ Reflex focal plane shutter, Ektar F:2.8 ctd. preset. 'MX' synch.,

Used **$195.75**

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You Can't Buy a Better Camera at TWICE the PRICE!

1. **HELICAL FOCUSING LEVER,** permits one-hand operation, smoothly sweeps focus from 3 ft. to infinity in a single stroke.
2. **AUTOMATIC FILM TRANSPORT** advances film, counts the exposure, and sets the shutter.
3. **TAKING LENS is ROKKOR 75mm f/3.5,** 4-element, highly color corrected and fully coated.
4. **VIEWING LENS is Coated ROKKOR 75mm f/3.2.**
5. **OPTIPER MX PRECISION SHUTTER,** synchronized at all speeds from 1 second to 1/400th and bulb, with built in self-timer and safety-locking body shutter release.

Light, compact, versatile, the Minolta Autocord is precision-built for professional results. With the features of the most expensive cameras — plus exclusive extras — the Autocord makes picture taking a joy, gives you large 2¼" x 2¼" needle sharp, full-toned negatives in color or black-and-white, and stands up under the hardest use.

Minolta AUTOCORD

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Deluxe Leather Carrying Case $9.95

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All Minolta cameras carry the unconditional guarantee of the manufacturer, makers of the most widely accepted cameras in Japan for over 27 years, PLUS the additional guarantee of the FR CORPORATION, exclusive U. S. sales agents for Minolta cameras and accessories and famous for over 21 years as manufacturers of high-quality photographic products — your double assurance of absolute satisfaction.

Automatic

MINOLTA 'A'

Your Best Buy in a 35mm Camera, only $49.95

Deluxe Leather Carrying Case....$7.95

Accessories are available for all Minolta cameras, including flash units, filters, close-up lenses, and lens hoods.

Minolta Cameras are manufactured by Chiyoda Kogaku Seiko Co., Ltd., Osaka, Japan
New York Office, 150 Broadway
In Canada, Anglophoto Ltd. Montreal, Toronto, Vancouver

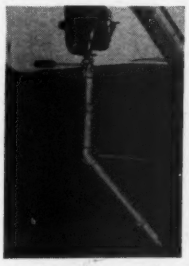
See the Minoltas at your favorite photo dealer's or write for information to:
THE FR CORPORATION
951 Brook Avenue, New York 51, N. Y.

NEW PRODUCTS

(*Continued from page* 30)

for easy fitting of the unit into the film plane. Price of Polyco Groundglass Focuser, $4.95. For more information, write: *Photographic Importing and Distributing Corp., 135 Broadway, New York, N. Y.*

Triangle J Autopod



The Triangle J Autopod is designed to support a movie or still camera inside an automobile so you can shoot through the car windshield.

According to the manufacturer, the unit has a vibration damping base which makes it possible to photograph while the car is moving. The Autopod (*shown*) is said to support any type camera weighing less than 25 pounds, without auxiliary bracing.

Loosening one knurled nut permits camera, panhead and adjustable elevating post to be removed. An adapter tube screwed onto the camera platform of any substantial tripod permits the camera and control unit to be tripod-mounted.

Price of the Triangle J Autopod, with Hollywood Jr. panhead, is $57.50, f.o.b. San Gabriel, Calif. Optional equipment includes the Schiansky panhead (heavy duty unit), detachable camera base, Tiltall tripod base, and the Triangle J tripod adapter. Also available is a Triangle J converter which permits electrically driven motion picture cameras to be operated on power from your automobile battery (6- or 12-volt). For more information, write:
JEWETT MANUFACTURING CO.
201 DEL MAR PL., SAN GABRIEL, CALIF.

Minox Packages Anscochrome

Anscochrome, the Daylight Type color film with an ASA exposure index of 32, is now being packaged in a small size by Minox—for the Minox sub-miniature camera. As in the case of other sizes of Anscochrome, it must be processed by the user or by a color-finishing laboratory. The 36-exposure daylight loading cassette for the Minox is priced at $1.95. For additional information, write:
KLING PHOTO CORP.
235 FOURTH AVE., NEW YORK, N. Y.

New Omega Lamphousing

A new accessory condenser lamphousing which replaces the diffusion head on the Simmon Automega E-5 enlarger is now available. For the first time it enables the owner of an E-5 enlarger to work with a condenser head and negatives from 35mm up to 5 x 7 inches. Lenses from 2 to 7½ inches in focal length can be accommodated.

The unit, which also comes as part of a new Automega E-5, includes a colorhead attachment as well as a filter holder, and accommodates a 7½-inch lens. Condensers furnished are nine-inch diameter double condensers (for 5 x 7 negatives).

For 4 x 5 and smaller negatives, lenses from 6⅜-inch focal length to two inches are available, plus matching condensers and a condenser adapter. These

(*Continued on page* 38)

"BOY, WAS I SURPRISED! Mom took the picture when I wasn't lookin', and Dad—well, he was away on business when it happened—he said after looking at it, 'Janie, that's the bluest black eye I've ever seen!' Mom said I oughta stop actin' like a tomboy—but you know . . . for some reason, every time they project the slide on our Challenger, the two of them get the biggest smiles you ever saw!"

For re-living all these memorable moments, for fun enjoyed but never to be forgotten, richer, truer color, startling realism and exclusive "Push-Button" opening,

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Other wall and tripod models in the Da-Lite quality line are priced from $3.50 to $690.00. At leading photo dealers and department stores.

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NOW... 2x2 *Super-Slides* for ROLLEI cameras

fit standard 2x2 projectors... 85% greater picture area fills the entire screen!

New Super-Slides make your ROLLEI the most *versatile*, most *practical* color-slide camera of them all! Using #120 color roll film you can now get *12* big color transparencies of the exact size illustrated at the left; a size that gives you *more* picture, and entirely fills your projection screen... *yet*, in ready-mounts that fit standard 2x2 projectors. All you need to get these economical, super-size transparencies is the simple Super-Slide Kit. It contains a viewing and a focal plane mask in a leather slip case, together with 25 of the new mounts. Simply slip the masks into your camera, and shoot in the normal Rollei manner. Mounting is extremely simple, too; and many photo-finishers are now prepared to mount Super-Slides for you. Get the Super-Slide Kit at your dealers to-day—and experience a *new satisfaction*, a *new simplicity*, in color shooting.

Super-Slide Kits—complete with instructions **$3.95**
Extra Super-Slide Mounts, box of 25 **.69**

PHOTO-FINISHERS mounting Super-Slides include:

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Kurt Mayer Color Lab.
49 W. 27th St., N. Y. 1, N. Y.
Van's Photo Service
524 E. Michigan, Lansing, Mich.
Cleveland Color Service
3974 E. 131st St., Cleveland, O.
Color Research Lab.
321 So. 12th St., Phila., Pa.
Ritz Photo Lab.
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Rollei cameras are available in three models — *Rolleicord* V with Schneider Xenar f3.5 — Automatic Rolleiflex with f3.5 Xenar or Zeiss Tessar—automatic *Rolleiflex* with f2.8 Schneider Xenotar, or Zeiss Planar lenses. All have Synchro Compur LVS shutters.

Rollei is *the* working tool of *so many* news magazine and other professional photographers. Their reasons for owning and using this finest of cameras, offers an excellent guide to you in the selection of your camera. *First,* its ability to shoot quickly . . . in rapid fire order if necessary . . . . by a simple flip of the crank. *Second,* its precise ground glass focusing which insures getting each picture exactly as you *see it,* and *want it. Third,* its unexcelled optical system, and automatic parallax compensation, which assures sharpest, on-the-button negatives or transparencies. And finally, its unequalled versatility . . . the *right* camera for any picture requirement, in black and white or color. Be sure to see Rollei cameras at your dealers today; or write for literature.

Burleigh Brooks, Inc. 10 West 46th Street, New York 36, N. Y.

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NEW!
INDIVIDUALLY MOUNTED
COATED
SCREW-IN FILTERS

So compact that case can be closed without removing filter.

NO ADAPTERS NEEDED!

It's so easy to improve the versatility of your camera. Just screw in a WALZ Coated Filter—No Adapters Needed! Use a WALZ Filter—neat—compact—individually mounted—Custom threaded especially for your camera. Always insist on WALZ—The Finest Filter made—anywhere.

PRICES ON WALZ "CUSTOM-FITTED" FILTERS

TO FIT CAMERAS OR LENSES LISTED BELOW	WALZ INDIVIDUAL FILTERS	WALZ FILTER KITS	WALZ CLOSE-UP LENSES	WALZ CLOSE-UP LENS KIT	WALZ LENS HOOD
Walz Filters are also available for most cameras with threaded lens mounts not listed	Colors Available: CLEARFLASH TYPE F SKYLIGHT YELLOW RED GREEN	Color Kit Contains: CLEARFLASH SKYLIGHT TYPE F Black & White Kit Contains: YELLOW RED GREEN	Sizes Available: +1 +2 +3	Kit Contains: +1 +2 +3	SCREW-IN FOR ALL FILTERS AND LENSES BAYONET FOR ROLLEI
ARGUS C-3, Elmar f:3.5	1.95	5.75	2.50	6.95	1.95
RETINAS f:2 & 2.8, Karomat	2.95	8.75	3.50	9.95	2.95
CONTAFLEX, Contessa Contina, Ikonta 35	2.95	8.75	3.50	9.95	2.95
SIGNET, Bantam R.F. Cine Ektar f:1.9 & 2.8	2.95	8.75	3.50	9.95	2.95
ARGUS C-4, Ilosa Quick, Realist 35, Vito III	2.95	8.75	3.50	9.95	2.95
GRAPHIC "35"	2.95	8.75	3.50	9.95	2.95
ROLLEI: f:3.5 BAYONET	3.95	11.75	4.95	13.50	3.95
LEICA SUMMICRON f:2 Hektor f:1.9 & 4.5	3.95	11.75	4.95	13.50	3.95
LEICA SUMMITAR f:2 Steinheil Culminar f:2.8 & 4.5	3.95	11.75	4.95	13.50	6.95
CONTAX, Exaeta, Exa, Praktiflex, Pentacon	3.95	11.75	4.95	13.50	3.95
CANON f:1.5, 1.8, 2.	3.95	11.75	4.95	13.50	3.95
NIKON f:1.4, Nikkor W.A. f:2.5 & 3.5, Nikkor Tele f:3.5	3.95	11.75	4.95	13.50	3.95

ALL WALZ FILTERS ARE GUARANTEED FOR LIFE

IMPORTANT NOTICE

TWO NEW FILTERS FOR THE NEW COLOR FILMS!

WALZ COATED CLEARFLASH FILTER (B-7)

The Walz Coated Clearflash Filter (B-7) is a blue filter for exposing all daylight color films with clear flashbulbs. When using daylight Kodachrome, Ektachrome, Anscochrome, or other daylight color films, it is not necessary to use blue flashbulbs. Instead, use clear flashbulbs and the new Walz Clearflash Filter (B-7). The Walz Clearflash Filter alters the color temperature from 3800 degrees Kelvin to 6000 degrees Kelvin, thus furnishing the same results with clear flashbulbs as would be obtained with blue flashbulbs and no filter.

WALZ COATED TYPE F FILTER (#85-C)

The Walz Coated Type F Filter (#85-C) is a pink-orange filter for exposing the new Kodachrome Type F and Extachrome Type F color films in daylight. This filter converts the quality of daylight to that of clear flash bulbs by absorbing the ultraviolet and blue light. Any indoor type color film balanced for flash illumination may be used in daylight with the Walz Type F Filter.

U.S. PHOTO SUPPLY Co.
1204 G ST. NW WASHINGTON 5, D.C.

NEW PRODUCTS

(Continued from page 34)

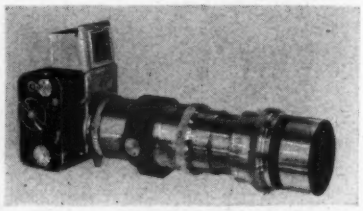
condensers are of the D-2 or D-3 type to combine maximum magnification with even light distribution. In addition, the new condenser-type lamphousing can be purchased for use with the Simmon Automega E-3 and E-4 as well as for the E-5.

Price of condenser lamphousing (without lens) for Automega E-5, $280; for Automega E-3 or E-4, $305 (without lens). Price of Automega E-5 enlarger with condenser head and 9-inch double condensers, colorhead attachment and filterholder, $497.50 without lens. An adapter for 6½-inch and smaller diameter condenser sets is priced at $12. For more information, write:

SIMMON BROTHERS, INC.
30-28 STARR AVE., L.I.C., N. Y.

Meyer Telephoto for Exakta 66

A new lens is available for the Exakta 66 2¼ x 2¼ single lens reflex camera. Known as the 400mm (16 inch) f/5.5 Meyer Tele-Megor Telephoto, the lens has a four-element optical system and a preset diaphragm. Lens stops are f/5.5, 8, 11, 16, 22, and 32; focusing is calibrated in feet with the scale ranging



from 20 feet to 500 feet and infinity; and there is an engraved depth of field scale.

Other features are: the lens has an 8 degree angle of view; overall length including sunshade is 11 inches; the lens weighs 3 lbs. 14 oz. Finished in a chrome mount with a tripod socket, the 400mm, f/5.5 Meyer Tele-Megor Telephoto lens is priced at $199.50. For more information, write:

EXAKTA CAMERA CO.
705 BRONX RIVER RD., BRONXVILLE, N. Y.

VERICHROME PAN FILM REPLACES 3 ROLL FILMS

Think you're up-to-date on the film situation? Here's another change just announced by Eastman Kodak Co. Their latest is the new Verichrome Pan roll film which replaces roll film Super-XX. roll film Plus-X, and roll film Verichrome, and has an exposure index of 80 for daylight, or 64 for tungsten, when used with ASA calibrated meters.

Preliminary tests indicate that Verichrome Pan is a fast, fine-grain emulsion, with lots of latitude. We'll be bringing you a complete report as soon as our tests are finished. Meanwhile if you intend to do your own processing be sure to check the instruction sheet which comes with your particular roll. It seems that two different instruction sheets with different developing times are available for Verichrome Pan film. Times are given for D-76, Universal M-Q and Microdol developers.—C. W.

UNITED SPOTLIGHTS EXCITING BARGAINS

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REG. $59.95 SAVE 33⅓%

BRAND NEW 2x2 SLIDE PROJECTOR

FAMOUS BRAND AO 300

• 300 watt Blower • Coated Lens • Airequipt Changer • One Airequipt Magazine • Carrying Case

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- Handsomely finished in Two Tone Brown Leatherette
- Brass Coated Hardware
- All portable with carrying handles.

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Model #		CASE ONLY		COMPLETE WITH
ATC 6 Holds	6	4.39	6 Magazines	$13.99
ATC 12 "	12	6.29	12 "	25.95
ATC 24 "	24	8.29	24 "	47.85
FOR TDC TRAYS CASE ONLY COMPLETE WITH				
RST 6 Holds	6	4.39	6 Trays	7.95
RST 12 "	12	6.59	12 "	13.69
RST 24 "	24	8.95	24 "	22.95
FOR REVERE AUTOMATIC PROJECTOR TRAYS		CASE ONLY		COMPLETE WITH
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RST 12 "	12	6.59	12 "	17.70
RST 24 "	24	8.95	24 "	30.95

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SAVINGS TO 75%

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98.50	Epco LX-30X Less Battery with Charger, X Delay	29.50
39.95	Hershey AC Flash Slaver	24.50
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1956-1957 DATING

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K 828		$ .80
K 135	20 Exposures	1.49
K 135	36 Exposures	2.10
E 828		.80
E 120 or 620 SIZE		1.00
E 135	20 Exposures	1.49
E 402	100 ft 35mm Ektachrome	32.00

KODACHROME MOVIE FILMS

PROCESSING INCLUDED

8mm	Kodachrome	Spool	$ 2.98
8mm	"	Magazine	3.69
8mm	"	for Bolex	11.50
16mm	"	100 ft.	8.25
16mm	"	Magazine	5.49
16mm	"	Simplex	5.49
16mm	"	50 ft.	4.65
16mm	"	100ft. Single Perf.	8.42

ON ALL FILMS ORDERS—MINIMUM ORDER 3 ROLLS. ON Six or More Rolls WE PRE-PAY SHIPPING COSTS

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144.50	Revere 888 500 w/ Automatic	99.00
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59.50	TDC Mainliner 300 watt	39.50
69.50	Kodak Signet 300 w/ Airequipt	47.00
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2.95	Guild 3 D Stereo Viewer	2.29
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14.50	Emde #100EK 100 Mounts w/ Glass for Kodak Stereo	10.95
7.00	Golde Reflex Binders (50)	5.25
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3.94	Kodaslide Compartment File	3.19
2.95	United All Metal 2x2 File	1.89
3.95	Brumberger 2¼" Sq. File	2.95
3.94	United 2x2 Compartment File Box. Group Filing	1.95

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GUARANTEED

(Demonstrator Model)

Size	Model	Lens	Reg.	SALE PRICE
35mm	135C	f4.5	$ 54.95	$37.50
2¼x3¼	240	f7.9	29.95	20.50
2¼x3¼	269	f6.3	43.95	30.00
2¼x3¼	279C	f6.3	51.95	36.00
2¼x3¼	269CL	f6.3	57.95	40.00
2¼x3¼	311	f4.5	75.95	53.00
4x5	450	f4.5	119.95	83.00
4x5	470C	f4.5	142.95	99.00

Enlarger model # followed by Letter C include condensors by CL Cold Lite. . . . All Others are supplied with Diffusion Glass

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1.70	Yankee (3) 5x7 Tri Color Trays	1.34
3.90	Yankee (3) 8x10 " " "	3.19
2.95	Yankee Safe Lite w/ Yellow Filter	2.29
8.07	Airequipt 4 Way Fixed Easel	5.89
17.06	Airequipt Dialmaster Easel 11x14 Adjustable	12.95
14.34	Airequipt Photocrat Printer 4x5 Adjustable	10.49
10.77	Airequipt Junior Printer 4x5.	7.79
1.75	9x11¾" Blotter Book	1.25
2.00	25 sh. 12x15 Blotting Paper	1.39
22.00	Brumberger 5x7 All Metal Printer	15.95
5.95	Brumberger 5x7 Safe Lite OA	4.39
10.95	Brumberger 8x10 Paper Safe	7.95
19.95	Brumberger 11x14 Paper Safe	13.95
2.25	Fedco Focus Rite Enlarging Aid	1.79
9.95	Fedco No. 100 Dryer 11½x15.	8.95
21.95	Gra Lab #165 Darkroom Timer	16.49
22.95	Gra Lab #168 Luminous Timer	17.25
39.50	Lott Professional Dryer 23x28"	31.50
18.60	Premier 11x14 Twin Dryer-Chrome	12.95
49.95	Premier A2 Roto Dryer 24x28"	34.50
27.50	Premier A1 Roto Dryer 12x29"	19.25
6.85	Premier 10" Trimmer w/ Guide	4.95
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12.50	Staticmaster 3" Brush	9.00
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6.70	Nikor 35mm Tank	5.19
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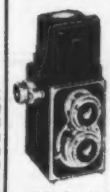

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- FX Synch Shutter with speeds to 1-200th sec. and B.
- Full size focusing with depth of field scale-or eye-level finder.
- Built-in wide angle magnifier for critical focusing.

A $75.00 VALUE!

With Leather Carrying Case and Auto-Stop attach. for automatic film advance **$29.95**

Ricoh "35" CAMERA OUTFIT

Here's a Real Trigger Action Precision-Engineer rapid-sequence camera that shoots standard 35mm pictures that will rival the most expensive 35mm.

- SPLIT-SECOND TRIGGER MOVEMENT COCKS THE SHUTTER and TRANSPORTS FILM SIMULTANEOUSLY.
- ONE HAND SHOOTS the other WINDS
- NO AWKWARD FINGER SHIFTING
- 45mm f3.5 Color-Corrected coated lens.
- F. X. SYNCHRONIZED SHUTTER with SPEEDS to 1/200th sec & B
- SINGLE WINDOW RANGE and VIEW FINDER for a BIG VIEWING and FOCUSING IMAGE.
- THE CASE IS A LUXURIOUS LEATHER WITH DIE-CAST ALUMINUM TRIMMING

It is definitely a camera for the person who gets around.

COMPLETE OUTFIT—CAMERA, FLASHGUN, DE LUXE LEATHER CASE

$44.50 A $100 VALUE

SPECIAL SALE

BRAND NEW

STEREO TACH 3 D

SAVE 40%

24.90	#101 Outfit for 50mm lens Cameras & Slide Viewer	$14.95
24.90	#101B Outfit for 44mm lens Cameras & Slide Viewer	14.95
24.90	#100 PL for Polaroid 95 with Print Viewer	14.95
7.95	#103 35mm Stereo Tach Transparency Viewer	4.80
17.95	#102 Stereo Tach only for 35mm & Larger Cameras	10.80

OTHER MODELS IN STOCK

CALL US Collect FOR IMMEDIATE SERVICE ON YOUR ORDER DIGBY 9-4614

SEND FOR OUR NEW 1956 BULLETIN # 3

FEATURING MANY UNADVERTISED SPECIALS

ALL PRICES ARE FOB NEW YORK CITY.

ADDRESS ALL MAIL ORDERS TO 83 CHAMBERS STREET, NEW YORK 7, N. Y.

UNITED CAMERA EXCHANGE, Inc.

1140 Avenue of Americas (cor. 44th St.) N. Y. MU 2-8574

265 Madison Avenue (Corner 39th Street) N. Y. LE 2-6822

83 Chambers Street New York 7, N. Y. DIgby 9-3555

FOR THE DARK ROOM

SAVE 50% ENLARGING LENSES

We are proud to present three unusual values in brand new, coated, color-corrected, anastigmatic lenses, specially constructed to give corner to corner sharpness in enlarging—at prices half and less than those you'd expect to pay for such sharp-cutting lenses. *Sh. Ch. 15c*

2" f:3.8, Leica thread, for 35mm $7.95
3½" f:4.5, clickstops, for 2¼x3¼", 2¼x2¼" 9.95
5¼" f:4.5, clickstops, for 4x5 ..... 19.95
Precision Flange for easy fitting to lensband 1.25

ELECTRIC 2-SURFACE DUO-DRIER

1956 MODEL "C" WITH 2 12x17 HEAVY DUTY FERROTYPE PLATES AND STAND

$8.89

Yes, Spiratone does it again! A complete, ready-to-use, double surface drier with a capacity of 4 8x10 or 36 2¼x3½ prints. Singleweight or doubleweight, glossy or dull finish—simply constructed, yet as efficient as units costing several times as much. Works on AC or DC. *Shipping Weight 12 lbs.*

Suggestion: Bottle of Ferratype Polish 35c. Stainless Steel Squeegee Roller 95c

FREE with dryer: 12 x 15" Autotilt Print Washer!

ALL METAL 11 x 14 EASEL

INCLUDING FOOTSWITCH

$7.69

- Solid frame guide on 4 sides for proper alignment.
- Spring steel masking bands calibrated in inches and mm.
- Adjustable for all sizes from 1x1" to 12x15".
- White enameled base.

Extra sturdy (net weight 4 lbs.). Plug enlarger cord into footswitch and you are ready to dodge, vignet and fully control your 'blow-ups'. *Combined Ship. Wt. 6 lbs.* 8x10 Enlarging Easel, same construction as above, with footswitch. $4.98

AUTOTILT PRINT WASHER

All metal 12x15" works in any sink. If bought at same time as any darkroom items of $4.98 and up, only $1

Shpg. Wt. 3 lbs.

ENLARGING TIMER

$6.95

60 sec. range, with second markings. Current shuts off automatically at end of desired time interval. Built-in lock holds knob at desired position, until toggle is released. Adjustable stop for repeat exposures. Manual operation for focusing. Enlarger or printer plugs right into receptacle on cord timer. *Shpg. Chge. 30c.*

DEVELOPING TANK

ADJ. FOR 35MM, 828, 127, 120, 620, 116, 616.

$1.49

Simple bayonet lock for different size adjustments. Vents for quick changing of liquids. Agitating rod. Easy loading in darkroom — other operations in daylight. Easily worth double. Tank with spare reel, $2.39 *Sh Wt. 2 lbs.*

For the Advanced Amateur and Small Studio

DELUXE PRINT DRYER

$22.95

Despite its compact (10 x 12 x 11"), all metal, light weight design — fully portable, with carry handle — this dryer rapidly dries up to 10 8x10", or 90 2¼x3½" prints, singleweight or doubleweight, at one time! 3000 rpm blower driven fan delivers 30 cfm, 66 owt. heating element has 5 yr. warranty. 110 vt. AC only. Indicator pilot light. Complete with 20 9x12" blotters, separators at little more than you'd pay for an ordinary dryer! *Sh. Wt. 4 lbs.*

STATIC BRUSH

$2.99 if bought with other equipment

Retractable, emits radiactive rays. To clean lenses, slides negatives!

8x10 ENAMEL TRAYS

3 for $2.89

FREE WITH TRAYS: Pair of print tongs

You'd expect to pay over $2.00 each for these acid-proof, ribbed trays which Spiratone offers you at less than half the regular value! *Sh Wt. 5 lbs.*

ALL METAL WALL and TABLE SAFELIGHT $2.95

Comes complete with one filter for enlarging and printing, accepts standard Kodak 3¼ x 4¼" filters (any color—$1.35). Swivels to desired angle. FREE with Safelight: Hypotester, instantly shows correct fixing time. Worth $1. *Sh. Wt. 3 lbs.*

PRECISION GERMAN CHEMICAL SCALE $3.95

Every photographer knows the savings resulting from 'mixing his own'. This new import is extremely accurate (no springs), is graduated to 250 grams. Cup is removable, two legs turn for flat, compact storage. All metal construction. *Sh. Wt. 1 lb.*

CHANGING BAG

ONE OF THE MOST IMPORTANT "TOOLS" OF ANY PHOTOGRAPHER

Double zippered inner and outer bags, made of the finest cloth, make this bag 100% light proof even in brightest sunlight. Whether for use in an emergency, with a film torn or pulled off the spool in a 35mm camera, or for reloading cut film holders or for developing film when no darkroom is available . . . the changing bag is justly referred to as a "portable darkroom". 17"x16" working space plus elastic sleeves.

All these features at the lowest price a quality changing bag that was ever offered at. *Shipping charge 25c.* $3.95

PROFESSIONAL MODEL: 27"x30" working space, ($11.00 value) *Shipping Charge 50c.* $6.95

PHOTO-CHINA $1. ea. in lots of 3 or more

You can make professional prints on PHOTO-CHINA—the most exclusive way of presenting your picture! Wonderful for souvenirs, gift shops too! Excellent decoration for wall, desk, dresser—ready to hang or stand with FREE easel. Teststrip and instructions included.

	each postpaid	3 for	Ship. Wt.
3¼x4¼" Photochina (Picture size 2½x3½")	$1.75	$3.75	3 lbs.
4x4 Photochina (Picture size 2¾x2¾")	1.90	3.90	3 lbs.

OR (we'll print from your negative on Photochina, larger size for only 75c each, ($1.25 if you send picture). additional.

QUOTATIONS ON PROFESSIONAL QUANTITIES ON REQUEST

FOR THE 8MM & 16MM MOVIE FAN

NEW 1956 MODEL ALL METAL PORTABLE Action EDITOR for 8mm $23.95

SAVE 40%

Shpg. Wt. 10 lbs.

FREE with Portable Editor: 100 ft. movie feature — Value $2.75.

• $26.95 for 16mm

Streamlined and most modern editor provides large, bright 2" x 3" projected image in full motion. All-steel automatic splicer has built-in scraper. 'Fold-away' rewind arms make for extreme compactness. Deluxe Model, with exclusive focusing and framing controls, and luxurious carrying and storage case, only 12" x 12" x 8":

8MM MODEL Reg. $45. $28.95 — 16MM MODEL Reg. $50. $31.95

4 pc FAMOUS MAKE 8mm EDITING OUTFIT $10.95

A value like never before!

SAVE $10.55

Outfit contains Projection Editing Viewer, with bulb, pair of rewinds with brakes, all metal splicer, all ready for simple mounting on board or table (not supplied). Can you afford to pass up such a value? *Sh. Wt. 6 lbs.*

CINE TITLER

REG. $5.95 — For 8mm & 16mm — $3.69

SAVE 40%

Titles add action, provide continuity for your movies! Yet making titles is so simple with the Cine-Titler! Sturdy metal construction. Auxiliary lens for exact focus. Photograph picture postcards, titles of your own design: you can even shoot animated titles—an instruction booklet accompanies every titler. *Shipping Weight 4 lbs.*

If purchased at the same time as Action Viewer, Action or Super-Deluxe Editor

Titler alone $4.84

FOLDING SENIOR 8mm EDITOR 1956 MODEL

Sh Wt 6 lbs.

$16.95

Same viewer, but folding rewinds, automatic splicer, cast metal base—a $26.00 5-pc. set.

SALE IN METAL REELS and CANS

8mm { 200 ft. sets 6 for 2.99; 400 ft. sets 5 for 3.49; 200 ft. sets 5 for 2.90

16mm — 400 ft. sets 4 for 2.89

Ship. Wt. per lot 5 lbs.

8mm ACTION VIEWER

$16.89

- Projects brilliant 2¼ x 3" pictures in full action on the built-in groundglass screen—not just one frame at a time, but in continuous motion.

A viewer which makes editing a real pleasure. Operator can adjust focus to his own vision. Easy to thread, scratch-proof, scientific ventilation of lamphousing—really a blessing for movies fans with a limited budget who know they'd have to spend $40.00 and up for a viewer like it! *Sh.-Wt. 4 lbs.*

16mm Mod. $17.95

8mm PROJECTION EDITING VIEWER

$6.95

You'll more than ever enjoy editing your movies when you use this neat, all-metal, electric editing viewer. It projects a clear image on the groundglass, makes possible viewing from a comfortable distance. *Shipping Weight 2 lbs.*

PORTABLE CRYSTAL-BEADED 30x40 TRIPOD SCREEN

LOWEST PRICES EVER

$7.69

- Crystal-beaded Pyroxilyn surface.
- Screen raises and lowers on elevating rod, assuring positive alignment.
- Carrying handle sets automatically for balanced carrying.

Despite higher steel prices, Spiratone continues to offer you the biggest bargains in screens ever! Same quality as before, and as praised by thousands of movie and slidefans. Metal can has beautiful scratch-resistant finish. Sturdy tripod is plated and has protective rubber tips. Thousands of these screens are in use, not only by amateurs, but by clubs, churches, colleges as well.

Screen Size		Ap. Sh. Wt.
30"x40"	7.69	10 lbs.
40"x40"	9.18	11 lbs.
37"x50"	10.64*	14 lbs.
50"x50"	12.97*	15 lbs.
52"x70"	24.95*	

*Screens are shipped by us Express (freight costs collect) within U.S. — other screens P.P. or Express.

46 x 40 SILVER TRIPOD-SCREEN $12.95

15MM F:1.9 BERTHIOT WIDEANGLE for 16MM $18.95

In Standard C Mount—Focusing 1 Ft. (30cm) to Inf.

Made by France's largest lens manufacturer, this fine color-corrected lens covers a 43 degree angle (normal lens covers 27 degrees), would normally sell for four or five times our price! Needless to say—the quantity is limited. *Shipping Charge 15c*

RF-COUPLED CLOSEUPS WITH YOUR ARGUS C3 $2.98

Proxifocuser couples closeup lens to rangefinder, corrects for parallax, makes focusing to 13" footproof and rapid. Just place Proxifocuser over view and rangefinder (no installation), place closeup lens into filterholder—and you are ready to take portraits, copy pictures and documents, photograph flowers and small animals. Nr. 1 (to 20"), Nr. 2 (20" to 13").

Each Proxifocuser, regularly $4.95—now complete with	$5.79
Series V closeup lens, 2.90, both reg. $9.90—now	
Series V screw-in filterholder for filters and closeup lenses	$1.25
Set of 3 metal extension tubes for Argus C3, for extreme closeups, with necessary table showing settings	$5.95
Set of both Proxifocusers, including two closeup lenses, plus three extension tubes, for complete focusing range from 36" to 2"	$9.95

Shipping Charge, each item.

TWINLENS REFLEX CAMERA FANS—SAVE UP TO 50%!

FIELD LENS $2.00

A SENSATIONAL SPIRATONE EXCLUSIVE WORTH 2½ TIMES AS MUCH

A flat thin Fresnel ring plate which fits over groundglass in your reflex camera, greatly increasing brilliance of viewing image, making the often almost invisibly dark corner image ten times brighter! No installation—just drop fieldlens onto groundglass. Postpaid. *For Rollei, Graflex "22", Ciroflex, Ricohflex, Argoflex, etc.*

MAGNIFYING HOOD $2.95 PPD

FOR ALL TWIN LENS REFLEX CAMERAS

Twin magnifier makes possible accurate focusing and composing of entire groundglass image with BOTH EYES and at comfortable distance, while protecting groundglass from glare. Saves eyestrain, helps accuracy, dim light focusing. Instantly removable and collapsible. For Rolleis, Graflex 22, Ricohflex.

COMBINATION OFFER: Magnifying Hood plus Fieldlens $4.50

AUX. TELEPHOTO and WIDEANGLE LENSES

for Rollei (except 2.8), Ciroflex, Graflex 22 . $16.95 EA. or $29.95 for set, in double leather case.

EYELEVEL FINDER for ROLLEI, CIROFLEX, GRAFLEX 22.

REG. $7.95

$4.98

- At last — an expensively finished optical device which shows a right side up image for easy eyelevel focusing!

Clips instantly on and off Rollei hood! Highly corrected optics, all metal construction. Name camera when ordering. *Shipping Charge 20c*

2¼ SQ. GLASS BINDERS AS LOW AS 5¢ Ea. IN LOTS OF 400

At last— an economical type-on mount with 2¾ x 2¾ outside dimensions to fit standard viewers, projectors. Each binder comes complete with two glasses. *Shpg. Wts. 4, 7 and 12 lbs.*

50 for $3.65 — 100 for $6.40 — 400 for $20.00

Sample Package of 12 — $1.15 *postpaid*

35MM ADAPTER FOR ALL TWINLENS REFLEX CAMERAS

Without installation, the Minidapter enables you to use 35mm film in your 120 Rolleiflex, Rolleicord, Ciroflex, Graflex 22, Fiektar, etc. —yet, you can change back to your regular size any time you wish. Minidapter comes complete with groundglass mask and separate finder, for vertical and horizontal shots. [REG. $9.95] ready to use. *Shpg. Chge. 30c* $5.95

NOW—for the Twin Lens Reflex Fan SPLIT-IMAGE RANGEFINDER

IN FOCUS — OUT OF FOCUS

- For Rolleiflex, Rolleicord, Ciroflex, Graflex 22.
- Breaks straight lines at an angle until perfect focus is reached.
- Wonderful for poor light focusing.

Rangefinder is built into groundglass which replaces your present groundglass. Complete instructions supplied, simple installation (or your local mechanic can do it at nominal cost). A "must" for the photographer who insists on perfect focus. Reg. $4.95. [REG. $4.95] $2.49 PPD.

35mm SPECIALS

Spiratone PRIVATE BRAND COLOR FILM

COLOR FILM COSTS SLASHED BELOW THE USUAL COST OF BLACK & WHITE FILM!

A carefully quality-controlled colorfilm, processed in one of the country's most modern plants. Made to our specifications, the low cost is due to direct maker-to-user distribution.

Spiratone Private Brand would cost just as much as other color films, if sold through the usual channels.

Private Brand Color Film is available in Daylight (ASA 10) and Tungsten (ASA 16) types, requires the same correction and conversion filters as Kodachrome. 20 and 36 exposure rolls are delivered ready for use in new cartridges.

20 Exposures	36 Exposures	Prices include
each $1.89	each $2.69	8-day processing
3 for 5.39	3 for 7.77	and mounting

Shpg. Chge. 10c

Save on fresh 35MM ADOX FILM

Your choice of KB14, KB17, KB21 *Shipping Charge 10c*

20 exposure roll 85c — 3 or more (may be assorted) 58c each

36 exposure roll 95c — 3 or more (may be assorted) 68c each

HI-SPEED COLOR TRIAL PACKAGE $7.39 PPD.

Try the sensational new Anscochrome with special processing at ASA 32, ASA 64 and even ASA 128! Only Spiratone offers you this fine film, INCLUDING expert processing at all three speeds! Package consists of three 20 exposure Daylight reloads, each to be shot at a different speed, with complete simple instructions!

FREE with Hi-Speed Package: 20 exp. Anscocolor Tungsten reload!

ANSCOCHROME INCLUDING PROC. FOR ASA 128

35MM 20 EXP.	3 for $7.98	$2.59 ea.
120 OR 620	3 for $8.89	$2.39 ea.

Spiratone is proud to be first to offer the new Anscochrome with the revolutionary speed-increasing processing described in the June '55 issue of "Photography," enabling you, for the first time, to take fast action shots, shoot in poor light, as you would with a fast B&W film!

2x2" CARDBOARD MOUNTS

1¢ EA. in lots of 100

Sturdy cardboard mounts, ready to use without special equipment, for standard size (Lecia, Argus) 35mm transparencies. Fit all projectors and slidechangers. *Sh. Wt. 2 lbs.*

•Trial Package of 100 $1.50 ppd.; 500 for $6.25; 1,000 for $10.

LONG ISLAND

Camera Fans: visit our conveniently located Flushing store for your needs.

CLOSEUPS ARE SIMPLE

and inexpensive, when you buy your closeup accessories from Spiratone, the only firm specialized in low-cost closeup photography equipment.

GOOSENECK LIGHT ATTACHMENT $5.95

With C clamps, fits copy-stand or enlarger pole. 2 bullet reflectors, $1.89 addl. *Sh. Wt. 4 lbs.*

DELUXE COPYING STAND

Designed by us for use in conjunction with closeup lenses, extension tubes, bellows attachments, to complete with a moderate investment, your closeup and copying equipment. Strong enough for a 4x5", yet compact in storage (two-piece post) and equally well suited for copying, medical, scientfic work and movie titling. Camera bracket permits centering of camera over subject. 15x18" baseboard is very practical for large originals, 1½" diameter pole is 38" high. *Shipping Weight 11 lbs.*

$9.85

FREE with orders over $3.00, or send 25c for CLOSE-UP DICTIONARY...Contains all needed tables, too.

EXTREME CLOSEUP LENSES

can be used with any camera—with the greatest of ease and with no extra accessories. You can get as close as 8" with a Plus 4, 7" with a Plus 5, 5½" with a Plus 6, 3½" with a Plus 10. You can use two extreme closeup lenses, with a double retaining ring, for even more extreme closeups. With a Plus 5 lens, you can fill the complete 35mm frame when reproducing a postcard: a Plus 10 lens is just right for insects, stamps and coins. Extreme Closeup lenses make macrophotography possible with a tiny investment. All exc. Plus 10, mounted in metal rings.

	Ser. V	Ser. VI	Ser. VII
Plus 4	1.75	2.00	3.25
Plus 5	1.95	2.30	3.75
Plus 6	2.25	2.75	4.25
Plus 10	2.65	3.25	5.25
Dbl. Ret. Ring	.85	.95	1.50

CLOSEUP (Portrait) LENSES

bring within every photographer's reach subjects which would be too small if photographed at the regular 3 ft. closest camera setting: Head and shoulder portraits, children's pictures, copy work—a whole new field of picture taking. All Closeup Lenses are mounted in metal rings. Deluxe lenses, made by nationally famous manufacturer, have diopter power engraved on rings.

	Reg.	Deluxe
Ser. IV		1.15
Ser. V	1.00	1.39
Ser. VI	1.25	1.50
Ser. VII	2.00	2.98

Plus 1 focuses from 38" to 20", Plus 2 from 20" to 13", Plus 3 from 13" to 10"—for versatility, you will want set of all three Closeup Lenses. *Shpg. Chgs. 1-4—10c.*

6-PC. EXTENSION TUBE SET

for Kine Exakta, Exa. This set contains two precision-fitted brass adapters and four tubes, 5mm, 15mm, 30mm and 45mm, providing the greatest possible range of closeup work from a 3.4 reduction to a 2.2 magnification ratio. *Shipping Charge 35c.* $7.95

Same set but with one FOCUSING TUBE from 40mm to 55mm, alone a $10 value. Complete set $11.50

Economy 5-pc. set, 3 tubes, 2 adapters $4.98.

4-PC. EXTENSION TUBE SET

for Praktica, Praktiflex FX, Contax, S, D, DA, Pentacon $6.95

This exceptionally well-made set includes in addition to the usual 5mm, 15mm and 30mm tubes a 45mm tube, thus permitting up to 2X magnification, when the complete set is used: a tiny object, ½" x ¾" can be made to fill the entire 35mm negative or transparency! *Shipping Charge 35c.*

Same set, but with one FOCUSING TUBE, alone a $10.00 value, increasing maximum extension to 100mm. $9.95

Economy 3-pc. set $3.98

LEICA, CANON 4 PC. EXT. TUBE SET, INCL. ONE FOCUSING TUBE, $16. VALUE $10.75

PROXISCOPE SR.

WITH ELEVATING ACTION $4.95

An absolute must for any kind of closeup and copy work. Doubles up as perfect elevating attachment, with both tripod and camera fittings for horizontal as well as vertical fastening of camera.

- A deluxe version of the most useful camera accessory for every practical photographer.
- Permits minute adjustments in a 4½" range on its geared track, with a positive lock at any desired point.

Shpg. Chg. 35c

FOLDING BELLOWSCOPE

$14.95 ppd. Available for Leica, Canon, Kine Exakta, Exa, Praktica, Praktiflex FX, Contax S, D, DA, Pentacon. Now also for Nikon, Contax II(a), III(a).

The most useful of lens-to-camera closeup accessories. It weighs only 5 oz., has fine leather bellows and a geared track with a positive lock. A sturdy accurate frame assures proper alignment. An extension range up to 5" is provided, with exposure factors engraved on the track. *Shpg. Chge. 45c.*

FREE with FOLDING BELLOWSCOPE: PROXISCOPE JR., a $4.00 value.

GROUNDGLASS FOCUSER

for virtually ALL 35mm Cameras

Here is one of the most useful accessories ever made for owners of Argus, Contax, Canon, Vitessa, Contessa, Edixa, Retina, Signet—just about all 35mm cameras with removable backs! Focuser fits snugly into film plane, instantly showing exact, parallax-free image you will record on film! Wonderful for checking rangefinder and viewfinder accuracy, determining composition and depth of field, focusing and composing for closeups! Precision-made with ballbearing fittings, the Focuser is instantly removable, too!

$4.95 PPD

COMBI. OFFER for ARGUS C3 only Focuser and 3 ext. tubes 7.95

MINUS LENSES for TELEPHOTO EFFECTS

If you have a camera using, or capable of using a bellows or extension tube set, you will want to invest in Minus Lenses for the thrill of taking telephoto shots without buying a regular telephoto lens, or extreme telephoto shots, in conjunction with your telephoto lens; for example, a single Minus 4 lens makes your 135mm telephoto into a 270mm telephoto—varied combinations will produce a variety of effects. Minus Lenses improve the perspective in portraits, too, by lengthening the effective focus length. Minus Lenses are mounted in Metal Rings and are sold in sets of three (of your selection) or four. Available in Minus 1, 2, 3, and 4. *Shipping Charge 10c.*

Thousands of Exakta, Praktica, Contax S and Leica, Canon owners with reflex housings find Minus Lenses most useful accessories.

	PER 3	PER 4
SER. V	$3.60	$4.70
SER. VI	$4.35	$5.65
SER. VII	$6.00	$7.80

SAVE 50% AND MORE! POLARIZING SCREENS AND FILTERS

The most useful lens accessory made, equally suited for ALL color and b&w films. Eliminates reflections in scenery, water, show-windows, increases contrast between cloud and sky, the ONLY sky filter usable with Kodachrome, Anscochrome, Ektachrome. Polarizing Screens have double threaded rings to allow use of extra filter or closeup lens, handle for convenient adjustment of maximum polarizing effect. *Sh. Ch. 10c.*

w/o Pola Screen — w/Pola Screen

	Polariz Filter	Polariz. W/O Viewer	Polariz. W/ Viewer
Ser. IV	1.40	3.75	—
Ser. V	1.40	3.75	5.40
Ser. VI	1.98	4.75	6.98
Ser. VII	2.79	6.75	7.98

SALE IN OPTICAL GLASS FILTERS

Filters are the tools of the photographer—yet, fine filters, made by the best known manufacturers in the country, need not be costly. Each filter is ring-mounted, and engraved as to type.

Ser.	
IV	$1.15
V	1.39
VI	1.59
VII	2.98

FREE on request: Famous Make Filter Compartment Case with purchase of 4 or more Ser. V, or Leather Filterbank with 6 or more Ser. VI deluxe filters (incl. polarizing) and closeup lenses. Cases cost regularly $3.50 (Ser. VI), $1.25 (Ser. V).

"About Filters, Closeup and Minus Lenses" is a booklet crammed with valuable info. Send 25c, or free on request with orders of $3.00 or more.

FOR B&W Lt. and med. yellow, green, orange, haze, red and infra-red.

FOR ANSCOCOLOR ANSCOCHROME 10, 11, 12, UV 15, 16, 17.

GENERAL Neutral Density 2X, 4X, 8X, 10X.

FOR KODACHROME & EKTACHROME Haze, Skylight, 2A, 2B, 85B, Type A, Blue 80, 82A, 1D, 2D, 81, 81A, B, C, D, EF, 80B.

CLOSEUP +1, +2, +3.

FOR THE NEW EKTACHROME 85C, 82A, 82B, 82C.

LENS SHADES Ser. V $1.25, Ser. VI $1.50, Ser. VII $3.00.

Shipping Charges 1 to 5 filters 10c, 6 or more 30c.

A MUST FOR PORTRAITS & LANDSCAPES! DUTO type DIFFUSERS for all cameras

Now available in standard series sizes, to fit all filter holders! Every serious photographer wants to use these famous coated diffusion disks preferred by the world's foremost pictorial photographers for their salon shots. Ser. IV $1.54; Ser. V $1.94; Ser. VI $2.24; Ser. VII $3.34

FAMOUS MAKE PHOTO ELECTRIC EXP. METER

FOR COLOR and FOR BLACK and WHITE!

- Sensational import from Germany! A $15 VALUE
- Sturdily constructed, with sensitive electric eye for maximum range!
- Settings from 1/1000 to 60 sec, f:1 to f:22, ASA 4 to 250.

$5.59 CASE INCL.

Most compact—2" x 3" x 1" and light: 4 oz. Snap open protective cell cover, set desired shutter speed opposite pointer—and you are ready to read off correct opening for your film. One hand operation. One year guarantee by Spiratone and manufacturer. *Shp. Cost 10c*

METAL SNAKE CHAIN $1.29

FOR EXAKTA, LEICA, RETINA, PONY AND OTHERS. Smoothly suspends camera at chest height for worry-free carrying without case! Elegant, practical, safe and luxurious at half the usual cost! Extra heavy Snake chain, w safety-locks $1.98. *Shipping Charge 10c*

Attention! OWNERS OF AUTOMATIC SLIDECHANGERS

Tremendous Savings on Magazines & Trays

FOR AIREQUIPT, ARGUS, KODAK, etc — all metal magazines, hold 36 cardboard or glass slides, with index, in sturdy storage box with transparent cover. 2 for $3.10 *Sh. Wt. 2 lbs.* 12 for $18.95 *Sh. Wt. 6 lbs.*

FOR REVERE 553, 555, 888 — sturdy trays, hold 36 cardboard and glass slides, intermixed, with index, in cardboard filing box. 2 for $1.00 — 12 in carrying case $7.95 *Shipping Weights 2 lbs. and 6 lbs.*

Remote Control 15 ft. Release for Revere 888 $3.95

FOR TDC, VIEWLEX Changomatic and Projectomatic — extra strong plastic trays, hold 30 cardboard and glass slides, intermixed, with index. 4 for $1.98 *Sh. Wt. 3 lbs.* 12 for $4.98 *Sh. Wt. 7 lbs.*

FREE with every 4 metal or 12 plastic slide trays: 10 2x2" Color Slides, worth $1.00.

Airequipt AUTOMATIC SLIDE CHANGER with six magazines, for almost any 2x2" projector (name yours), with 6 magazines $18.95

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- Now available for most shutters. *Sh. Chg. 10c*
- Patented coiled cord extends to 4 ft., yet coils up without effort to only 7".

So handy when you want to hold flash away from camera, place electronic flash closer to subject than camera! Available with standard polarized household type plug for Heiland, etc., and prong-type for Kalart to fit Compur, Prontor S, ASA (Kodak), Solenoid, Argus C3, C4, Realist, Praktiflex and Exakta synchronized terminals. *Name gun, camera when ordering*

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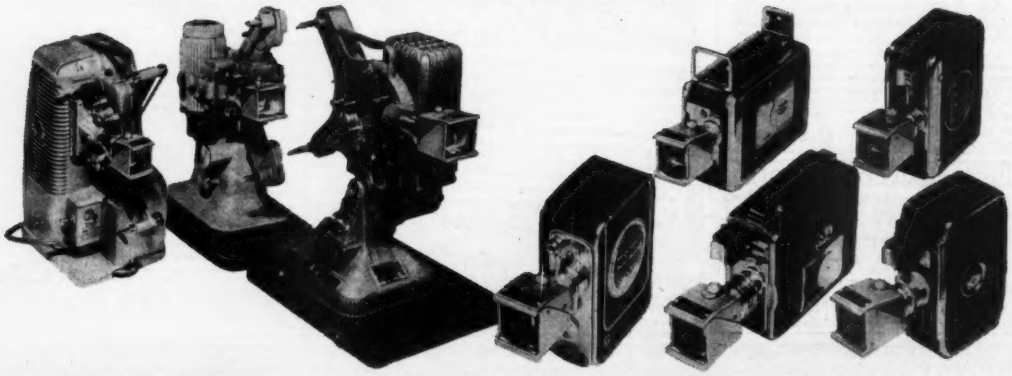

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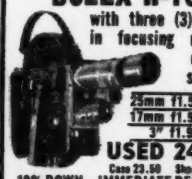

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10x20	Contact	SWSM	1,2,3,4	100	3.20
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11x14	Halobrome	DWM	1,2,3,4	50	3.50
11x14	Koda-bromide	DWGL	F4	50	3.50
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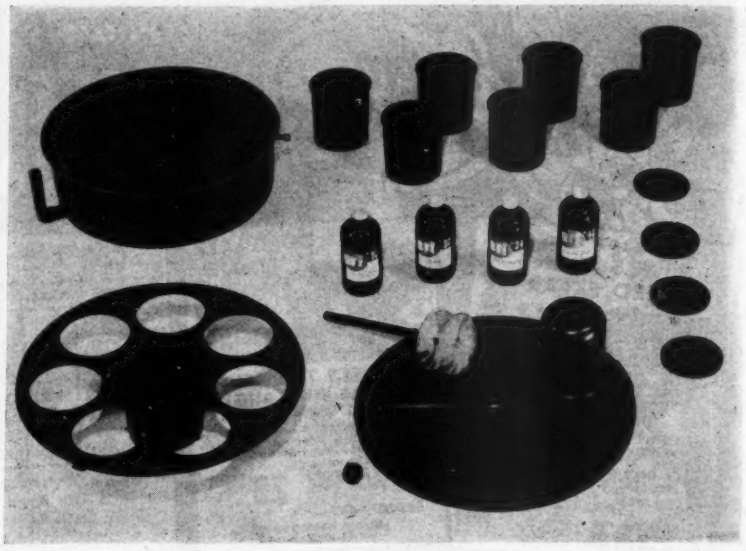


1. Components of BFI 7-Minute Processor are: water jacket and wash tank, left rear; seven processing tanks; four floating lids, right; processing tank holder, left front; adjustable film reel; lid and reel turret. Four bottles contain chemicals in concentrated form. Water and shortstop are also needed.

BFI 7-Minute Processor speeds up darkroom work

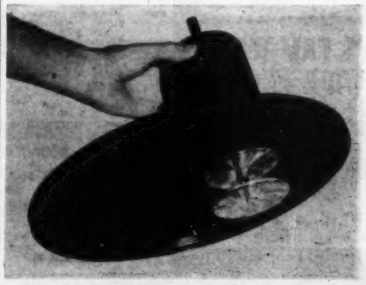
Novel is the right word for the BFI 7-Minute Processor, and deceptive, too. For although at first glance this may strike you as a very strange contrivance, you need only run a couple of rolls of film through it to learn that it is a useful and surprisingly effective device.

In effect, the processor combines in one reasonably compact unit a water jacket and seven roll film developing tanks arranged in a circle, with a rotatable film reel which can move into or out of any one of the tanks. Once loaded and closed in total darkness, the whole affair is light-tight, and may be used in a lighted room.

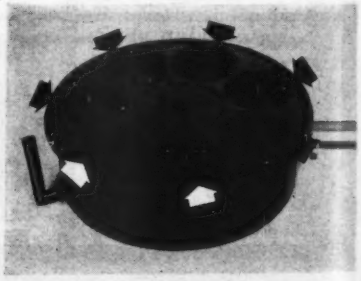
The unit was designed for two purposes: for processing of reversal or negative type color films, and for high speed processing of black-and-white films.

In conjunction with a family of special chemicals, the processor is designed to give you a developed, fixed, washed and ready to dry roll of black-and-white film in seven minutes. The chemicals, all made by Brown-Forman Industries, Louisville, Ky., are: BFI No. 80 one-minute film developer (concentrate); No. 90 one-minute fixer (concentrate); No. 30 or No. 34 hypo neutralizer; No.

(*Continued on page* 48)



2. Film is loaded on reel in dark, and reel rod is fitted through hole in top of turret. Reel is drawn up into turret, lid is locked onto processor and rotated until reel is over desired tank. Then reel rod is depressed (as here) and reel moves into solution.



3. Processor looks like this with tanks and tank holder in place. Floating lids are provided to prevent oxidation of solutions, keep out dirt. Each solution has assigned place in circle, identified by instructions molded in plastic of tank holder (arrows).

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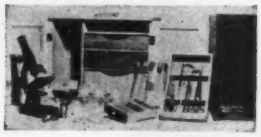

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12 slides, blank	1 eye dropper
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1 surgical type scalpel	3 1 oz. jars
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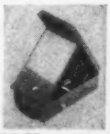

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Certo Dollina Old Mdl f2.8 tessar	119.50	39.50
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Revere 80 f2.5 LN 8mm	97.50	59.50
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Bell & Howell f3.5 Taylor Hob 100 ft.	225.00	39.00
Cine Kodak 16mm f1.9 100 ft. LN	199.50	79.00
Universal cinemaster 8mm f2.7	69.50	19.95
Keystone Capri f2.5 LN	49.95	32.00
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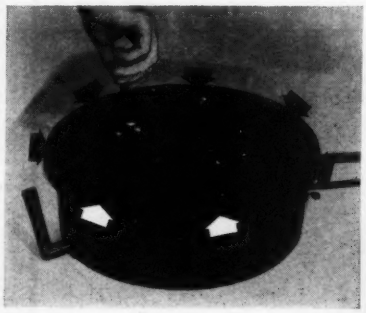
New Hyde Park 8, New York

BFI PROCESSOR

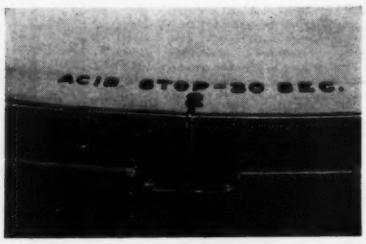
(*Continued from page* 46)

40 concentrated wetting agent.

You make up solutions of these chemicals, as directed, and fill four of the developing tanks. Also needed are a tankful of acid shortstop and two tanks of water for rinsing and washing. The proper location for each tank is indicated on the processor, together with the amount of time for each step. The tanks are arranged in a circle, the cycle of operation being such that film moves logically, step by step, through the proper solutions as follows: developer, 1 minute; shortstop, ½ minute; fixer, 1-1½ minutes; water rinse, ½ minute; hypo neutralizer 1-1½ minutes; water wash, 2 minutes: wetting agent, ½ minute. Total time, about 7 minutes.



4. Reel is agitated in solution by turning rod. After proper interval, reel is lifted, lid is turned to next position and reel is lowered for next processing step. Arrows point to processing instructions such as those shown in photo 5. Spout at left is water jacket overflow; input is on far side of unit, invisible here.



5. Once lid is on, molded instructions on lid tell you where reel is at each step of process and how long to keep it there. To change position, reel is pulled up into turret, lid is rotated to align number with rib on side. Reel is then over solution indicated on processor lid (here, shortstop).

These minimum times are said to produce a life expectancy of 5 to 15 years for films before they start to fade. Much longer film life can be had by leaving the film in the hypo neutralizer for 3 minutes and by washing the film in

(*Continued on page* 98)

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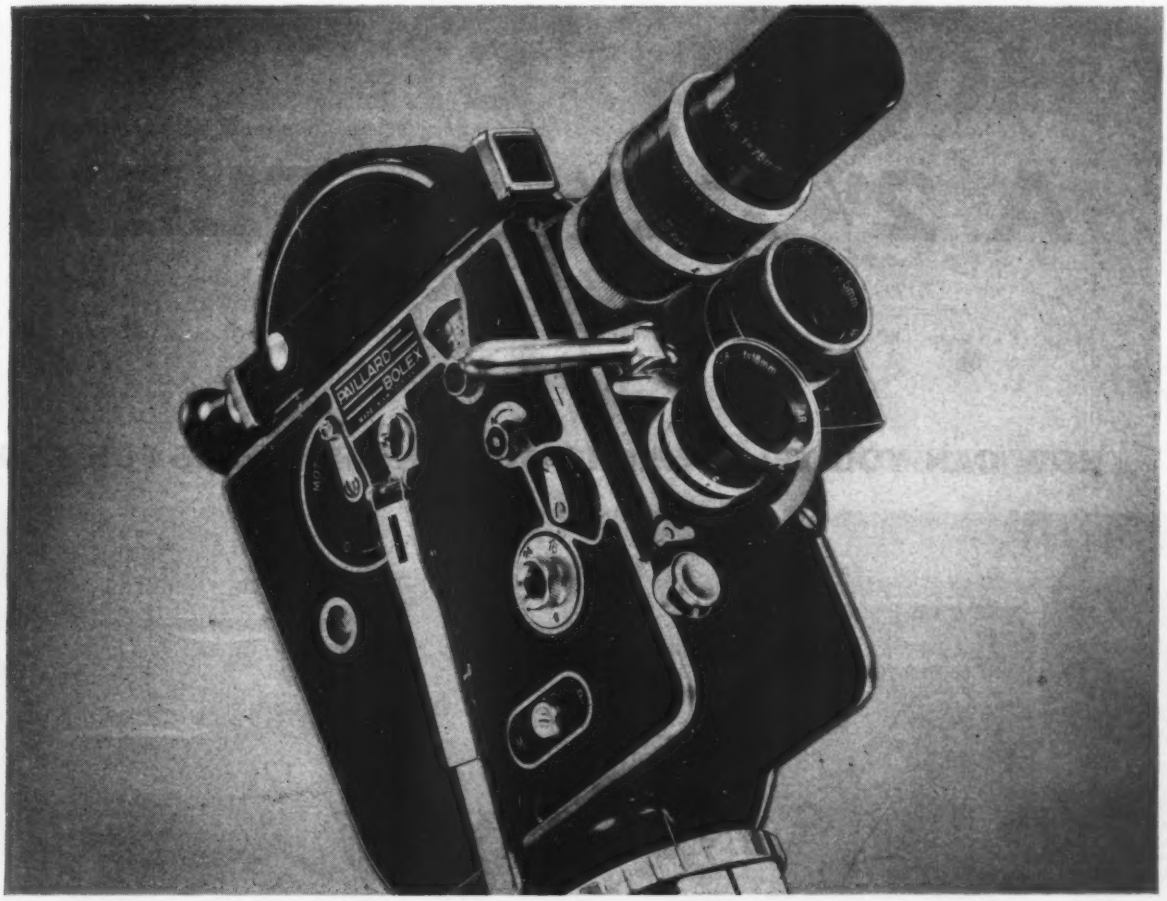

the camera to measure all others by....Bolex-H

Whatever his field of interest, the man of discrimination searches first for the one product — the one example of craftsmanship at its very finest — to serve as the criterion to measure all others by. In home movie cameras, that touchstone is the superb H-Series Bolex.

Whether 16 mm or 8 mm, the H cameras have almost unlimited versatility for obtaining professional-like results. Yet they are easy to handle and simple to operate.

All the cameras of this series have the same superb features — 3-lens revolving turret, eye-level focus, parallax corrected viewfinder, speeds from 8 to 64 frames per second, single frame and footage counter, full reverse rewind — and many, many others. The 8 mm H cameras are unquestionably the finest 8 mm cameras that can be obtained. They have the additional advantage of great economy in operation. Using double-run 8 mm film, the 100-foot roll gives the equivalent projection time of 400 feet of 16 mm film.

There are four fine cameras in the H-series priced as follows (including Federal Excise Tax):

16 mm with F:1.9 lens		8 mm with F:1.9 lens	
H-16 Leader	$269.50	H-8 Leader	$269.50
H-16 Supreme . .	$394.00	H-8 Deluxe	$370.00

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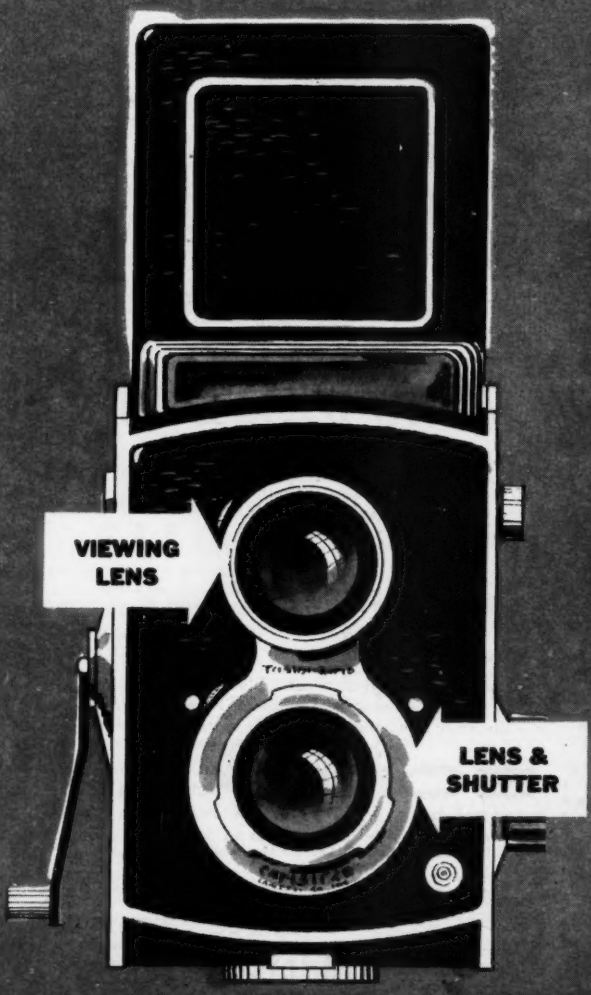
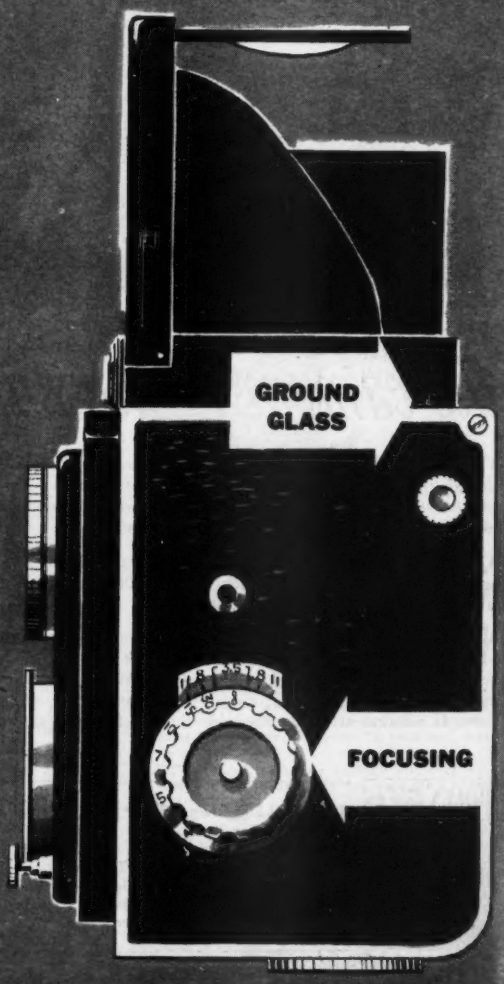
HOW TO CHOOSE A 2¼ x 2¼ REFLEX

by NORMAN ROTHSCHILD

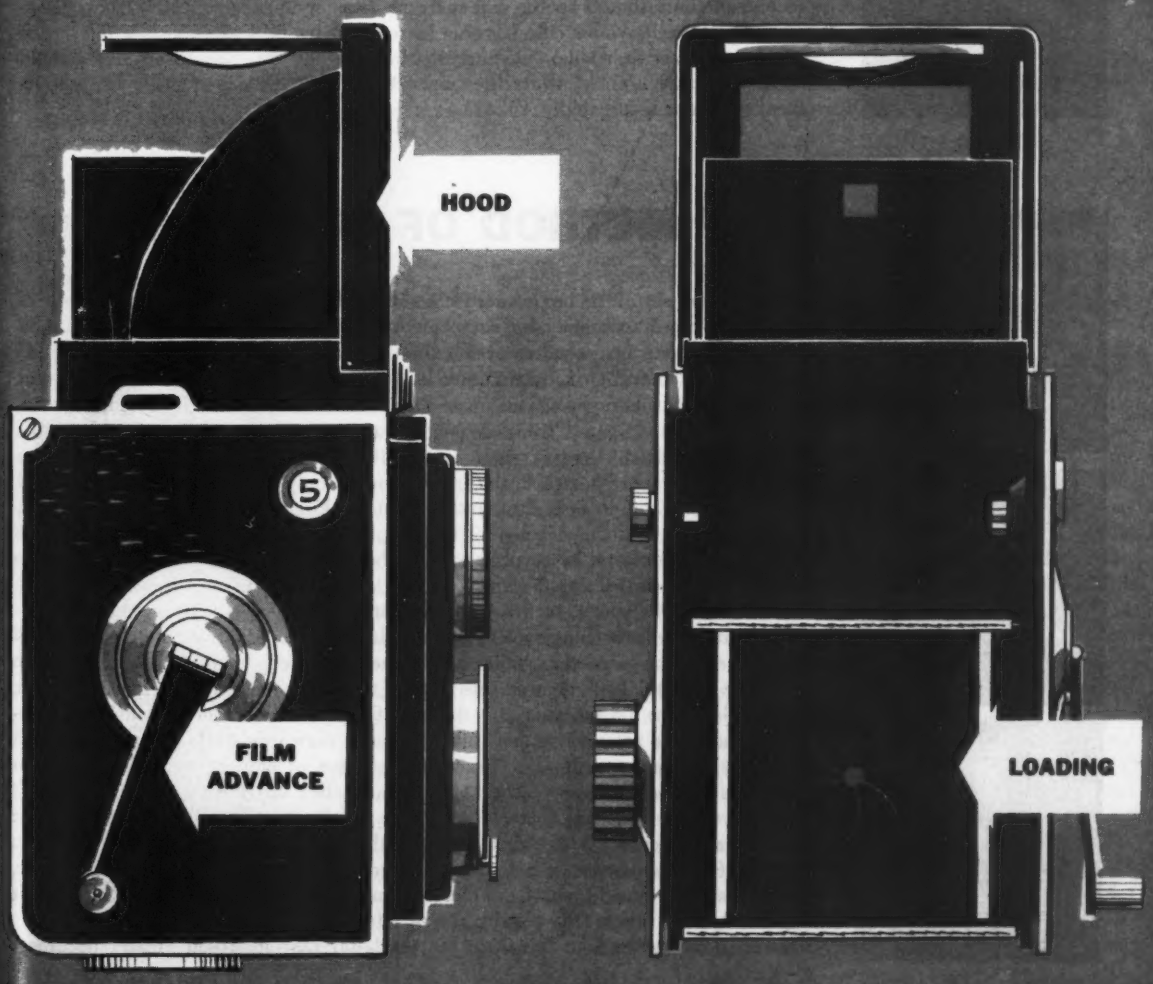
HOW CAN YOU TELL WHICH TWIN-LENS REFLEX IS FOR YOU?

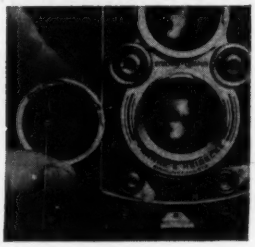




FOR OVER TWENTY YEARS the 2¼ x 2¼ reflex camera has reigned as an outstanding camera design—suitable for the beginner or the most complicated assignments of the fashion or advertising photographer. True, it has limitations, no swings and tilts such as a view camera would have to correct for distortions. But it furnishes a good sized negative and a relatively small and compact camera body. In addition, perhaps most important, the user has an upright ground glass image for both viewing and focusing. There are two essentially different types of 2¼ x 2¼ reflex cameras. The twin-lens generally has non-interchangeable lenses, but does allow you to see a bright viewing and focusing image through the taking lens when the viewing lens is stopped down to the proper aperture for the exposure. The single-lens reflex, on the other hand, features viewing and taking through the same lens. Although the camera construction allows lenses to be interchanged, there is a problem of focusing with the lens wide open and then stopping it down to the proper aperture before the picture is taken. The choosing of the twin-lens reflex is a bit more confusing since there are about 32 different brands while only four different makes of 2¼ x 2¼ single lens reflexes exist at the present time. We've described these four cameras separately on pages 56 and 57. To make choosing a twin-lens reflex camera a bit simpler, we've located the seven essential features you should look for and compare on all twin-lens (*Continued on page* 112)

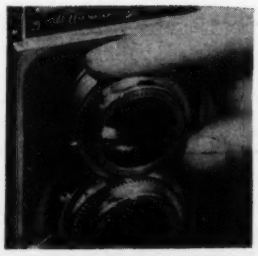
LOOK FOR THESE 7 ESSENTIAL FEATURES IN EACH CAMERA.

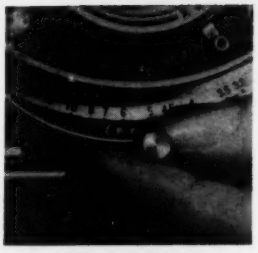




TAKING LENS AND SHUTTER

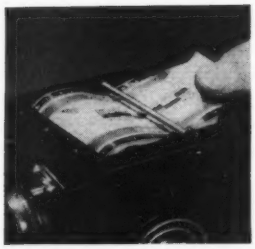
The lens and shutter combination is the heart of any camera. Practically all twin-lens reflex cameras today have f/3.5 or f/2.8 lenses of three, four or five elements with focal lengths from 75mm to 85mm. The more expensive instruments use the four or five element lenses, which are designed to give you better overall definition at full aperture. If most of your pictures are made at f/4.5 or smaller, the three-element lenses will serve nicely. (You can usually learn something about the design of the lens from the instruction manual.) The shorter 75mm lenses take in a larger field of view than the longer 85mm, but the 85mm length may prove advantageous in portraiture by minimizing distortion a bit. Choice of shutter speeds again depends upon the use to which you'll put the camera. If you will use it exclusively outdoors, speeds slower than 1/25 sec. may be unnecessary. If you don't plan to shoot rapid action, you may not need a faster speed than 1/250 sec. There are two main methods of marking the shutter speed and lens aperture controls. Many cameras have the speeds and lens opening settings engraved around the rim of the shutter mount like the Graflex 22, *top left.* Exposure is set by moving a pointer or rotating a ring to line up opposite the desired numbers. The peep-window design, as on the Rolleiflex, *center left,* shows the speed and aperture settings in a small window visible atop the camera. With this system, settings can be quickly changed while holding the camera at the operating waist level. Another feature you may find desirable is the LVS (light value scale) cross coupled aperture and shutter setting, which permits you to set the camera properly with a single LVS number without recourse to both shutter speeds and aperture. Lens mounts are of three types; push-on, screw-in or bayonet (the bayonet introduced by Rolleiflex *bottom left*). The push-on is least desirable, since accessories may fall off. The screw-in will hold filters and such tightly, while the bayonet holds accessories tightly yet permits them to be changed rapidly.

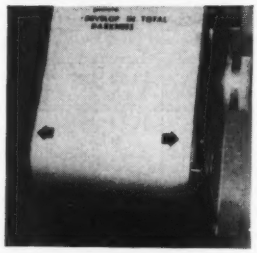


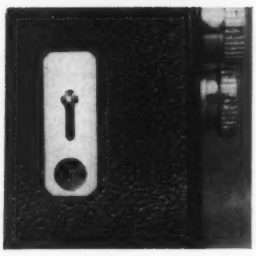


METHOD OF FOCUSING

Once you get out of the box camera stage of photography, you learn that a camera must be focused accurately for sharp pictures. On a twin-lens reflex, your ground glass image indicates whether or not the camera is in focus, since it is designed to operate in tandem with the taking lens. There are three mechanical means of adjusting the ground glass focusing of a twin lens reflex: geared front lens element, lever, and knob. Geared front element focusing, *top left,* is often found on the moderately priced cameras such as the Ricohflex. Instead of the entire lens moving forward or backward, the front elements only of both the taking lens and viewing lens rotate in helical mounts. By interlocking both lenses with gear teeth, they are made to focus together. This simple but efficient method allows you to focus with either hand by revolving either the taking or viewing lens mount. However, since the lenses do revolve, you may have trouble using certain accessories that slip over the lenses, such as independent close-up lenses with parallax correcting prisms. Lever focusing such as on the Minolta Autocord, *left center,* also allows the camera to be focused by either hand. One lever sweep changes focus from close range to infinity. Tests showed this method to be extremely rapid; however, lever mechanism does not incorporate a depth of field scale. Some lever focusing mechanisms cause the entire front lens panel to move outwards while others are geared to move the lenses only. For practical purposes of camera operation, the two methods are similar. Most cameras (here, a Graflex 22) have knob focusing, *left bottom,* with a knob and depth of field scale usually located at the right side of the camera and operated by the right hand. As the knob is turned, the entire front lens panel of the camera with both lenses moves forward and backwards. However, gearings vary. Some focus from close distance to infinity with a quarter turn of the knob while others may require almost a full turn. Quarter turn focusing may be faster in operation than full turn, but the latter may give you greater accuracy.

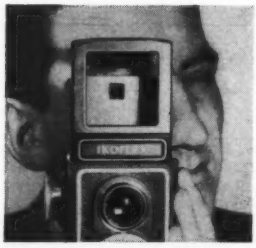


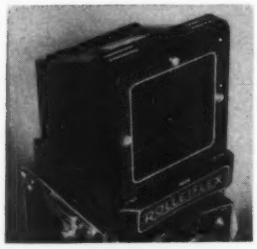




LOADING MECHANISM

How fast can you operate a twin-lens reflex camera? The method of loading and advancing film has a good deal to do with it. There are three methods basically—automatic, semi-automatic and by ruby-red window and wind knob. The automatic, such as on the Rolleiflex *(top left)* is definitely the speediest. You thread the film, close the camera back, and turn the film advance lever or knob. It will automatically stop when the film for the first exposure is behind the taking lens. After you've taken the picture, you can then again advance the film and it will stop automatically at the next exposure. After the last shot, the knob or lever can be turned freely to wind the paper leader onto the take-up spool. Semi-automatic loading is nearly as fast. However, instead of merely threading the film and closing the camera back immediately, you must advance the film with the camera back open until starter marks appear on the paper backing. These must be placed opposite two dots or arrows on the film plane of the camera, *center left.* Then you can close the camera back and proceed automatically with lever or knob. The third method of film advance involves the use of a ruby-red window for positioning the first exposure. The simplest and least expensive cameras use this ruby-red window much like a box camera—you position the first exposure by threading the film, shutting the camera back and advancing the film by knob or lever until the number 1 on the paper backing appears in the window *bottom left.* After the picture is taken, you advance the film until the next number appears in the ruby window. On the more expensive cameras, you need only position the first exposure. After that, an automatic device takes over so that the film advance lever or knob will stop automatically at each exposure. The quality of the resulting picture certainly does not depend on which type of film advance your camera may have. But you can see where an automatic camera, which can be loaded and advanced even in the dark, will be more foolproof and swifter in operation than other cameras.





FOCUSING HOOD

The original purpose of the focusing hood of any camera with ground glass focusing is to keep extraneous light from hitting the ground glass while focusing. However, the hood contains other features, some essential, others desirable, which facilitate using the camera. The hood may spring into position at the touch of a button or catch, or you may have to flick it open if it is not under spring tension. Perhaps the spring-tensioned hood can be erected a bit faster, but it depends on two or more small springs in the hood which may become weak or slip out of position in time. The hood generally has two functions other than shielding the ground glass. It contains the built-in critical magnifier and also operates as an eye-level viewfinder. The eye-level viewfinder as on the Ikoflex, is generally a frame type, *top left,* with a cut-out rectangle in front formed by pushing in the center portion of the hood and lining up this frame through a small square peep sight in the rear leaf of the hood. This type of frame finder can only be used for a viewfinder since there is no way of determining focus through it. However, one camera, the Rolleiflex, has an accessory mirror device built into the hood, *left center,* which allows you to see part of an upside down section of the middle of the ground glass. You can thus focus and then shift to the open frame finder for actually taking the picture. The critical magnifier built into almost all twin-lens reflex cameras is an essential piece of equipment for critical focusing. These magnifiers vary greatly in optical quality. A good magnifier should show a sharp, well-defined image sufficiently large to make critical focusing easy. Some show a larger image than others. However, those with slightly less magnification tend to cover the entire ground glass while the more powerful, smaller ones may magnify only the center portion. Recent techniques in magnifier design incorporate mounting the magnifier in the center of a large square baffle to cut out extraneous light or reflection from your face while holding the camera close to your eye, *bottom left,* as on the Soligor.

CHOOSE A TWIN LENS CAMERA FROM THIS EXCLUSIVE CHART

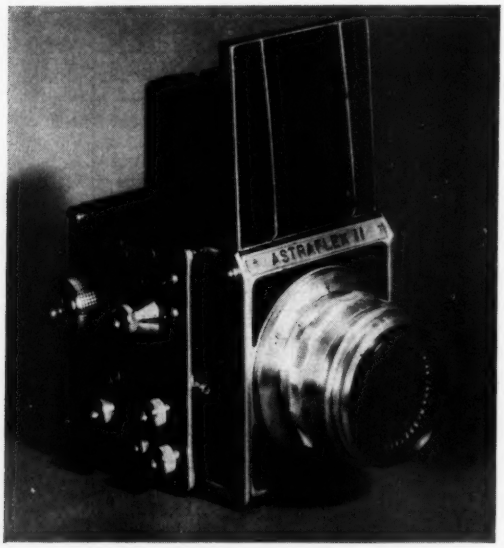
IF YOU COULD examine every 2¼ x 2¼ reflex camera made, it might help you decide which one is best for you. On the other hand, it could add to the confusion, since almost every manufacturer has built into his product different mechanisms which he feels makes it a better, more versatile unit than the next. To unscramble the situation, MODERN has assembled the accompanying comparative chart listing essential features. Almost every feature listed on the chart is discussed in detail elsewhere in this story. The first column lists the name and model of each camera plus the country in which it was made. This is just interesting additional information since equally good products are found in just about all the countries listed. In the lens column, you'll find first the focal length of the taking lens and then its maximum aperture. These items are discussed on page 52; also choice of shutter speeds which appears in the next column. The letters underneath the speeds, such as MX indicate flash synch—X for electronic flash at all speeds and any kind of bulb up to 1/25 sec., and M for foil-filled bulbs such as the No. 5 at higher speeds. The different methods of focusing are also explained on page 52 while loading methods are discussed on page 53, as is film advance. The various means of shutter cocking are taken up on page 112. Sometimes you may wish to make double exposures, but most of the time photographers find that they've ruined two good shots by absent-mindedly taking two pictures without winding the film. If your camera has a double exposure prevention device, it will prevent you from making this very common error. Under the notes you'll find many references to parallax compensation. You can find out about this important feature on page 112 where the ground glass itself is discussed. The self-timer entries are pretty self-explanatory. Do you need one? Even if you don't plan on getting into your own picture, a self-timer is often a handy gadget for releasing the camera shutter at a slow speed without the aid of a cable release, even when on a shaky support. Viewing lenses match the taking lenses on twin-lens reflexes in focal length but the apertures are often a bit larger than the taking lens maximum. When such is the case, you'll find it in the notes. The reasons for such an optical design are explained on page 112. We don't think that the choosing of the best twin-lens camera is a simple thing. So take the time to study what's available. If you're going to spend the money for a good one, you should buy an instrument specifically for your needs. They're all on the table at right, so examine it carefully before choosing. There's only one way to avoid an error in buying a camera. Learn all about it before you purchase one.

CAMERA	LENS	SHUTTER AND SYNC	FOCUSING
Aires Reflex 500 C *(Japan)*	75mm f/3.5	1-1/500 XF	Panel and knob
Aires Automat *(Japan)*	75mm f/3.5	1-1/500 XF	Panel and knob
Amiflex II *(Japan)*	75mm f/3.5	1-1/300 X	Geared front element
Beautycord *(Japan)*	75mm f/3.5	1/10-1/200 X	Panel and knob
Beautyflex *(Japan)*	75mm f/3.5	1-1/300 X	Panel and knob
DeJur Reflex DR 10 *(U.S.A.)*	85mm f/3.5	1/10-1/200 MFX	Panel and knob
DeJur Reflex DR 20 *(U.S.A.)*	85mm f/3.5	1-1/400 MFX	Panel and knob
Flektar *(Germany)*	75mm f/3.5	1-1/500 MF	Geared front element
Firstflex *(Japan)*	80mm f/3.5	1-1/500 MF	Geared front element
Flexaret *(Czechoslovakia)*	80mm f/3.5	1-1/300 MX	Panel and lever
Ikoflex 1b *(Germany)*	75mm f/3.5	1-1/300 MX	Panel and knob
Ikoflex 1c *(Germany)*	75mm f/3.5	1-1/300 MX	Panel and knob
Graflex 22 Model 200 *(U.S.A.)*	85mm f/3.5	1-1/200 MFX	Panel and knob
Graflex 22 Model 400 *(U.S.A.)*	85mm f/3.5	1-1/400 MFX	Panel and knob
Kalloflex *(Japan)*	75mm f/3.5	1-1/500 MFX	Panel and knob
Koniflex *(Japan)*	85mm f/3.5	1-1/400 F	Panel and knob
Minolta Autocord *(Japan)*	75mm f/3.5	1-1/400 MX	Panel and lever
Minoltacord *(Japan)*	75mm f/3.5	1-1/300 MX	Panel and lever
Peerflekta *(Germany)*	75mm f/3.5	1-1/200 X	Lens and lever
Penta Reflex *(Germany)*	75mm f/3.5	1/25-1/200	Lens and lever
Photina Reflex *(Germany)*	75mm f/3.5	1-1/300 MX	Geared front element
Reflekta *(Germany)*	75mm f/3.5	1/25-1/100 X	Lens and lever
Rocca Automatic *(Germany)*	85mm f/2.8	1-1/300 MFX	Front element and lever
Rolleicord V *(Germany)*	75mm f/3.5	1-1/500 MX	Panel and knob
Rolleiflex Automat 3.5 *(Germany)*	75mm f/3.5	1-1/500 MX	Panel and knob
Rolleiflex 2.8 D *(Germany)*	80mm f/2.8	1-1/500 MX	Panel and knob
Semflex *(France)*	80mm f/3.5	1-1/400 M[illegible]	Panel and knob
Soligor Reflex I *(Japan)*	80mm f/3.5	1/5-1/300 FX	Geared front element
Soligor Reflex II *(Japan)*	80mm f/3.5	1/5-1/300 FX	Panel and knob
Soligor Semi-auto Reflex *(Japan)*	80mm f/3.5	1-1/300 FX	Panel and knob
Super Koniflex *(Japan)*	85mm f/3.5 135mm f/4.5	1-1/400 F	Panel and knob
Super Ricohflex *(Japan)*	80mm f/3.5	1/10-1/200 X	Geared front element

LOADING	FILM ADVANCE	SHUTTER COCKING	DOUBLE EXP. PREV.	NOTES	PRICE
Starter marks	Knob and automatic stop	Separate	No	Has f/3.2 viewing lens, mechanical parallax compensation.	$99.50
Starter marks	Lever and automatic stop	Automatic	Yes	Has f/3.2 viewing lens, mechanical parallax compensation, stops and shutter speeds visible from top.	$147.50
Red window	Knob and manual	Separate	No	Price includes flashgun and case.	$29.95
Red window	Knob and manual	Separate	No	Reduced size ground glass for parallax compensation.	$39.50
Starter marks	Knob and automatic stop	Separate	No	Has self-timer, reduced size ground glass for parallax compensation.	$49.50
Red window	Knob and manual	Self-cocking	No	Has reduced size ground glass for parallax compensation.	$99.50
Red window	Knob and manual	Separate	No	Has reduced size ground glass for parallax compensation.	$129.50
Red window	Knob and manual	Self-cocking	No	No parallax compensation.	$16.95
Red window	Knob and manual	Separate	No	No parallax compensation.	$59.50
Red window	Lever and automatic stop	Separate	No	Has f/3 viewing lens, self-timer, no parallax compensation.	$99.50
Starter marks	Knob and automatic stop	Separate	Yes	Has field lens, self-timer, reduced size ground glass for parallax compensation.	Novar $99.00 Tessar $119.00
Starter marks	Knob and automatic stop	Separate	Yes	Has field lens, self-timer, reduced size ground glass for parallax compensation, built-in exposure meter.	Novar $119.00 Tessar $139.00
Red window	Knob and manual	Self-cocking	No	Has f/3.2 viewing lens, mechanical parallax compensation and field lens.	$93.00
Red window	Knob and manual	Separate	No	Has f/3.2 viewing lens, mechanical parallax compensation and field lens.	$117.50
Starter marks	Lever and automatic stop	Automatic	Yes	Has f/3 viewing lens, lens aperture and shutter speed visible from top. Reduced size ground glass for parallax compensation.	$125.00
Starter marks	Knob and automatic stop	Separate	No	Lens panel racks back of infinity for compactness in storage. Has f/3 viewing lens, self-timer, field lens, ground glass marked for parallax compensation.	$169.50
Starter marks	Lever and automatic stop	Automatic	No	Has f/3.2 viewing lens, self-timer, no parallax compensation, lens aperture and shutter speed visible from top.	$99.50
Starter marks	Lever and automatic stop	Separate	No	Has f/3.2 viewing lens, no parallax compensation.	$69.50
Red window	Knob and manual	Separate	Yes	Has self-timer, no parallax compensation.	$21.95 with Prontor SV
Red window	Knob and manual	Self-cocking	Yes	Has no parallax compensation.	$19.95
Red window	Knob and manual	Separate	Yes	Has no parallax compensation.	$52.50
Red window	Knob and manual	Self-cocking	No	Has no parallax compensation.	$39.95
Red window	Lever and automatic stop	Automatic	Yes	Has self-timer, no parallax compensation.	$115.00
Starter marks	Knob and automatic stop	Separate	Yes	Has f/3.2 viewing lens self-timer, cross-coupled shutter and diaphragm, mechanical parallax compensation, aperture and shutter speed visible from top.	$134.55
Automatic	Lever and automatic stop	Automatic	Yes	Has f/2.8 viewing lens, self-timer, cross-coupled shutter, and diaphragm, mechanical parallax compensation, aperture and shutter speed visible from top.	$217.50 Xenar $232.50 Tessar
Automatic	Lever and automatic stop	Automatic	Yes	Has self-timer, cross-coupled shutter and diaphragm, mechanical parallax compensation, aperture and shutter speed visible from top.	$291.50
Automatic	Automatic stop	Automatic	Yes	Has f/2.8 viewing lens, self-timer, reduced sized ground glass for parallax compensation.	$129.95
Red window	Knob and manual	Separate	No	Has split-image prism range finder on ground glass, no parallax compensation.	$34.95
Red window	Knob and manual	Separate	No	Split-image prism rangefinder on ground glass, no parallax compensation.	$47.95
Starter marks	Knob and automatic film stop	Separate	No	Self-timer, split image prism, rangefinder on ground glass.	$59.95
Starter marks	Knob and automatic film stop	Separate	No	Front element of taking lens exchanged and supplementary optics added to upper lens to convert 85mm lens to 135mm. Has f/3 viewing lens, self-timer, ground glass marked for parallax compensation.	$289.50
Red window	Knob and manual	Separate	No	Automatic-film stop attachment available as accessory $4.95. No parallax compensation.	$29.95 with auto stop $33.95

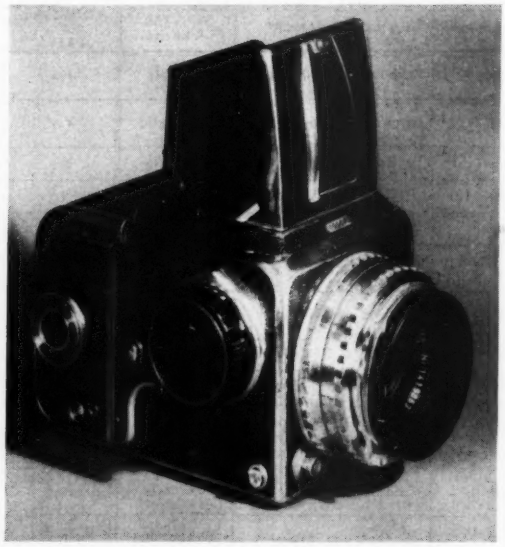
FOR SINGLE LENS REFLEXES, TURN PAGE

THERE ARE FOUR SINGLE LENS 2¼ x 2¼ REFLEX



ASTRAFLEX II

Of the many 2¼ x 2¼ single lens German reflexes available prior to World War II, the Astraflex II (a postwar name) is the only one still available. In its latest up-to-date version, it has a cloth focal plane shutter with speeds from 1 to 1/1000 sec., X synchronization at 1/25 sec. and FP sync at 1/10 sec. All controls are on the right side of the camera. The shutter is wound by advancing the film with a knurled knob. The knob stops automatically at the next exposure. The speed dial can be turned in either direction and can be set before or after the shutter is wound. To load film, you open a door at the back of the camera and remove a loading cage. To reach the first exposure you thread the film into the cage, replace the cage and then wind the film with the back open until the tape fastening the film to the backing paper shows. Then you must close the camera back and turn a knob. After a few short turns of the winding knob, the camera will lock at the first exposure. Operation from this point on is automatic. The magnifier in the hood covers the entire ground glass. The hood itself is removable and has a built in frame sports finder. The 45° mirror inside the camera body springs out of the way when the shutter is released. Although the camera is designed specifically for 120 roll film, it can readily be adapted for 2¼ x 2¼ cut film. The film holders are available but you'll have to cut your film down to size since no cut film in 2¼ x 2¼ is being made. The bayonet lens mount accepts a number of lenses. With a 85mm f/3.5 Meyer Primotar, it retails for $147.50. Prices for the Astraflex with other lenses: $179.50 with 105mm f/3.5 Tessar lens and $185 with a 100mm f/2.8 Meyer Trioplan.



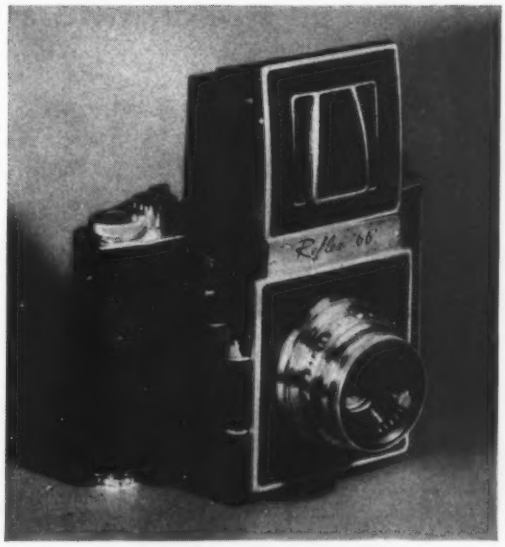
HASSELBLAD 1000F

If the idea of loading up a number of interchangeable camera backs and being able to exchange them at will whether or not the last shot has been made intrigues you, take a look at the Hasselblad. This Swedish-made instrument, a post World War II design, features interchangeable backs. You load the back with film, wind it with a key until a "1" appears in a small window. Then you're ready. You latch the back on to the camera body, remove the film slide which is part of the magazine. A number of safety devices makes it impossible to remove the magazine from the camera until the slide is in place. In addition the shutter can't be released until the slide is pulled. A large knob on the right side of the camera winds the film and metal focal plane shutter and positions the spring-loaded mirror in place. To set the speeds you pull the same knob away from the camera body and turn to the speed you want, from 1 to 1/1000 sec. The ground glass incorporates an Ektalite field lens, producing an image bright to the very corners of the frame. The magnifier only covers the center section of the ground glass, but the whole hood can be removed and replaced with a special light tight focusing hood whose magnifier covers the entire ground glass. There is no sports finder in the hood but an excellent one is available as an accessory. Synchronization is adjustable for a wide range of bulbs at various speeds. With an 80mm f/2.8 Zeiss Tessar or Kodak Ektar, the price is $379.50. Extra magazine backs are $60. Accessories are numerous and include lenses from 60 to 400mm, extension tubes, bellows, transparency copying devices, microscope adapters, and lens adapters to mount lenses of other makes to the Hasselblad.

CAMERAS AVAILABLE. WHICH ONE IS THE BEST?

EXAKTA 66

The Exakta 66, the latest single-lens reflex in the field, is very much a big brother to the 35mm Exakta, although it differs radically in shape. The cloth focal plane shutter has speeds from 12 to 1/1000 sec. which are set on either a slow or fast speed dial. Flash sync works for X delay at 1/50 sec. and FP bulbs at all speeds. There is a variable time lag mechanism for M-type bulbs at different speeds. After loading film in the interchangeable back, you replace the back, advance the film and watch a small indicator window until a needle moves. You then turn the film counter to 1 and wind film and shutter simultaneously by twisting a wheel on the right side of the camera 180 degrees. The ground glass is also a condensing lens which produces an image extremely bright to the corners. The magnifier covers the entire ground glass image and there's an open frame sports finder built into the hood. The spring loaded mirror within the camera body is actually divided in two. The larger portion swings upwards when the shutter release is pressed but a segment at the bottom flips down towards the base of the camera. This divided mirror will allow extremely short focal length lenses to be used since such lenses generally require a deeper lens mounting. The arc of the mirror swing has in the past made mounting such lenses on single lens reflexes difficult, if not impossible. The Exakta mirror will also allow extremely long lenses to be mounted without image cut-off while viewing. Additional camera backs allow rapid film loading although there is no provision for removing a back in the middle of a roll of film. With an 80mm f/2.8 Tessar lens, the camera sells for $319.50. There are accessories including a variety of lenses.



REFLEX 66

The first Japanese-made single lens reflex in the 2¼ x 2¼ size to reach these shores is the Reflex 66, a low priced fairly simple instrument resembling one or two pre-war German makes. The cloth focal plane shutter speeds range from 1/25 to 1/500 sec. These speeds can only be set after the shutter has been wound. Shutter cocking is completely independent of film transport. The shutter is cocked with a lever located at the top right of the camera. Film advance is manual. You center the numbers on the paper backing of the film in a ruby-red window at the back of the camera with a film transport knob located at the left top of the camera body. After taking the picture, the film must be wound manually to the next number. There is no double exposure prevention mechanism or safety to prevent the film from being wound before an exposure is made. The shutter is synchronized for X and M type flash at 1/25 sec. There's an accessory shoe for a flashgun on the camera body. The European type push-on sync terminal is located underneath it. Unlike the other three cameras here described, the mirror is not spring raised. Instead it slowly rises as you bring pressure on the shutter release. The mirror drops back again when you let go of the release after the picture is made. The magnifier on the hood covers only the center of the ground glass image. A frame finder is built into the hood. The lens mount is of a screw thread type and lenses from 75 to 1000mm are available. Accessories available include extension tubes, microscope adapters and extension bellows. With a 75mm Amitar lens, the camera is priced at $69.50. The Reflex 66 features low price and lack of complicated mechanisms.

How Peter Basch and Fritz Henle use creative

COMPOSITION AND CROPPING

YOU HAVE A CAMERA with a square negative size, 2¼ x 2¼. It is flat, two-dimensional. On it you hope to preserve a fleeting image of a three-dimensional event.

Should you try to visualize how your subject will look on the final print, or should you concentrate on achieving an emotional response from your subject and worry about the final print later? What should you be thinking about when you get ready to press the shutter release? Once pressed, how do you best get that negative image onto the final enlarging paper?

We asked two photographers for the answers. Peter Basch and Fritz Henle are both avid 2¼ x 2¼ camera users, but they represent two opposite poles of thought. We'll begin with Basch. "When photographing," explains Basch, "I am more conscious of the emotional impact of what I see than of the details which I will later analyze on the contact proof. One of those details is composition. While shooting I am completely aware of the objects in space—their relationship to one another and to their surroundings. Instead of wondering whether to shoot or not, whether the composition is right, I go ahead and shoot. I would find it disadvantageous to stifle that reaction by worrying about the composition." About picture cropping, Basch says, "I have no formula. I wish I did. Very often I will go back and crop a picture in a new way which I will find far more stimulating than the first cropping." The picture at right, of dancer Ruth Currier from Jose Limon's dance group, is but one of fifteen pictures that Basch considers acceptable in emotion and content out of some 200 shots he made of the dancer in a 1½ hour session. Basch says, "I recognized the fact that the subject had reached a peak of expression. Little cropping was needed." (Compare with full contact print at left.) Basch began the session with simple elements, the dancer and driftwood, later he brought the driftwood closer to the camera, discovered the hole in it made the foreground a silhouette frame, but then had some trouble centering the subject within the area, *left*. He persisted, however, since he felt that this framing achieved the dreamy unreality of the actual dance.

—*Herbert Keppler*

BASCH: Composition and cropping

BALLOONS: A PROBLEM OF FORMS. "The relationship between the balloons and the carousel in the background intrigued me," relates Basch. Basch's first picture showed the entire souvenir stall, *top.* This represented his immediate reaction. It had interesting elements but was far too confusing. He moved in closer trying to isolate the balloons from the rest of the souvenirs, *top left,* and finally wound up with the picture, *top right.* "With such a subject as the balloons," he explains, "where you come across a picture situation rather than create one, as with the dancer (*preceding pages*), your problem is first one of recognition—that is, of knowing that there are photographic possibilities in the subject, then of direction—getting the best possible picture with these elements. As for the final cropping of the contact print above into the form at *right,* I felt that the large white balloon at the left of the group of small ones overbalanced them and pushed them around. I wanted the viewer's eye drawn to the shapes of the small balloon and a large white area such as the large balloon would draw them away. I cropped it out so that your eye would be drawn to the background—the carousel—after you first examine the small balloons. If I had left it in, your eyes would have been drawn to the left and the large white balloon, which is not interesting."

RELATIONSHIP: MOTHER AND CHILD. If you're shooting a picture of a mother and child, the photograph should transmit to the viewer the emotional relationship between the two. "If both the mother and the child have a complete absence of camera feeling —that is, they do not show in expression that a camera is present, you can get many excellent pictures from one sitting," says Basch. "When the child is as appealing as Benet Berard and her mother, Cathy, the percentage of good pictures is extremely high. Naturally, when the subject is a more or less stationary one, you should move in as close as possible. If you want large blowups from your negatives, the image should occupy as much of the negative as you can manage or you will lose sharpness and quality. Basch considers all the pictures on these two pages successful although the one *top* which produced the enlargement *at right* is perhaps the best. "There are often seventeen or more ways to crop a picture," Basch feels. "Although I sometimes do my cropping after examining the contact print, I like to go into the darkroom, put the negative in the enlarger and raise the enlarger housing to the very top of the standard. Often I'm inspired by the projected image on the easel to enlarge much further and crop far closer than I would after a mere examination of the contact print. How far should you crop in? Many times you will find that each degree of cropping is equally valid."

HENLE PLANS ALL OF HIS SHOTS ON THE GROUND GLASS

"I have learned to see in squares," says Fritz Henle of his 2¼ x 2¼ ground glass image. "I can visualize my cropping when I take the picture because you can hardly ever balance a picture in a square. The moment you apply a certain amount of cropping you create the balance. You should be able to visualize this balance when you take the picture. I always approach my subject as closely as possible to keep cropping to the minimum and I try never to shoot until I get as good a composition as I can. I try to make each shot count and seldom shoot two pictures of any one picture angle." Henle represents the antithesis of Basch. Where Basch may shoot 20 rolls of film, Henle will shoot two."

Henle found the City Service Oil refinery at Lake Charles, Louisiana, quite unexciting in daylight. He decided upon a sunset picture across the water at the brightly lit refinery. A silhouetted foreground and reflections in the water would add perspective and depth. "This is the kind of photograph you visualize in your mind," says Henle. "Then you go to find a location from which you can actually make the shot." After much traveling by car, Henle discovered the location across the river and made a series of photographs based on the view *at left*. "It is better to overexpose such a picture," Henle remarks, "since you can always create the sunset mood during printing. "On the other hand, you must make sure you have sufficient detail in the negative. You might lose this detail completely if you underexpose." The picture *left*, however, didn't quite satisfy Henle. He wanted to use the dead cyprus trees and Spanish moss in the foreground. In order to do it, he would have to trespass on what he thought was private property. He quickly moved to his left and made two exposures. The print *at right* was produced from the denser, more fully exposed, of the two negatives.

PORTRAIT: A FEELING FOR DIGNITY. "In spite of the fact that this was a very primitive human being, there was something in the woman—a sense of dignity—which made you respect her," explains Henle when asked why he made this portrait of a native woman of the Virgin Islands. "I wanted to convey the dignity of the woman into a picture. She was seated practically like a statue. There was a certain problem of invasion of privacy. However, she knew I was there with the camera and could have moved or shown displeasure, in which case I would have stopped. I took a long shot first *top left.*" The long shot, however, did not seem to mirror the grandeur or power of the woman's face. Henle moved in, made a series of profiles *(not shown)* and then found the angle and picture-to-subject distance *top* which was used for the final print *right.* A further picture made at an even closer range, *left,* seemed cramped and produced too much distortion. The hand looks contorted and the head out of proportion.

Are you up-to-date on the new, faster films?

This tells you how to use, what to expect from

2¼ x 2¼ COLOR

NEVER BEFORE did the users of 2¼ x 2¼ cameras have such a wonderful variety of color films to choose from. There's new Anscochrome and improved Ektachrome, for transparencies to view, project, or for use in making prints. And Kodacolor, which produces an incomprehensible color negative from which excellent prints for viewing can be made. For an idea of what we mean, glance at the examples on these pages—all simple, straightforward pictures, reproduced as accurately as the engraving-printing processes permit.

Let's see how these films compare to what was available a year ago. They're all fast—daylight exposure index is 32, for A.S.A. scale exposure meters (set Weston meters at 25). That means that Anscochrome and Ektachrome are 3X as fast as the old Ansco Color and previous Ektachrome. Kodacolor has been upped in speed a small amount—from an exposure index of 25.

But that's not all. They're easier to use with flashbulbs, the most used artificial light source; the colors are richer, truer, and hold up better in shadows; minor exposure errors no longer produce disastrous effects, for exposure latitude has been extended; there's less need to worry about using filters; the images are sharper, less grainy looking, so they project and print extremely well. In all respects, these new films give the unskilled photographer a better chance to make a good picture, and they open up to the skilled worker a tremendous range of new picture taking possibilities.

The secret of good color

Anytime you read anything about color photography, you'll find the writer urging the importance of "correct exposure." That's a little too vague to be helpful; here's something more practical.

In nearly every picture there are highlight and shadow (light and dark) areas, and usually there is important detail in both, as well as in the middle tones. In black-and-white photography you should, as a general rule, aim for the minimum exposure which will record *important shadow detail;* the highlights will be taken care of by the film's ability to record a wide range of tones. If an important highlight area is overexposed, producing a dense area in the negative, it's possible to "burn in" that part during printing and thus bring out detail. But if the film is so underexposed that no *important* shadow details are recorded, there is no way in which they can be replaced.

With color films, the situation is exactly reversed. You should, as a general rule, aim for the minimum exposure which will properly record *important highlight detail* (faces, skies, etc.); let the shadows come as they will. For with color films, overexposure causes a loss of density, a loss of color, a loss of detail. Overexposed pictures look "washed out," with blank white areas instead of skin tones or other light colored textures. Of course, if the most important details of your subject are in the shadows, then you must expose for them, but that is an exceptional case. In the main, your aim should be to get *important* highlight areas correctly exposed. And that's where the new color films will be of greatest help.

Correctly exposed Anscochrome and Ektachrome show remarkable ability to record *both* highlight *and* shadow detail, even in subjects having a wide range of tones. And the shadows hold their colors amazingly well—they don't just turn blue the way they used to in the old color films. This is particularly noticeable when the pictures are projected or viewed by a brilliant light source.

The new Kodacolor is also very good in this regard but here the problem is more difficult—you are viewing a print by *reflected* light, not a transparency by *transmitted* light, so deep shadows may not show as much color and detail as in the two transparency type films.

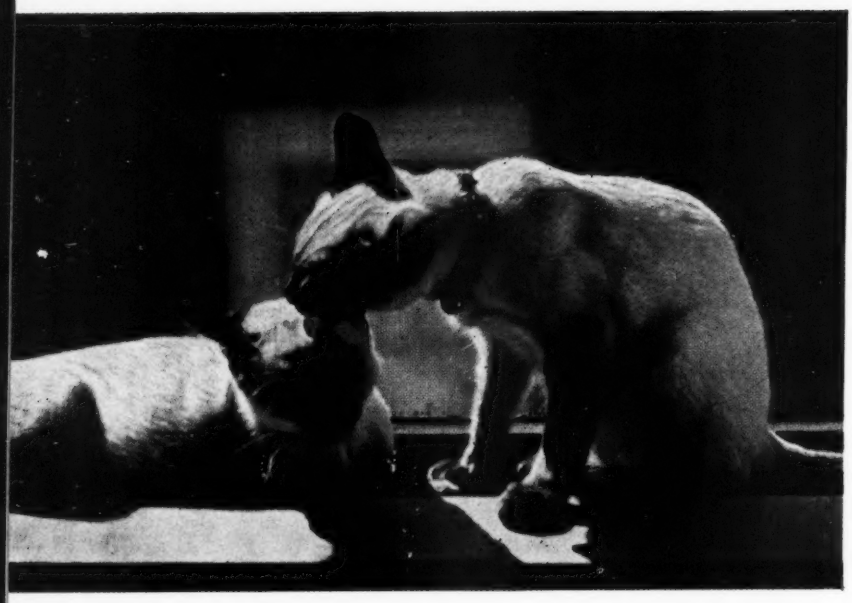
Type F changes the picture

After daylight, the most commonly used light source is flash. Now there is a Type F (for flash) Ektachrome, specifically balanced to give pleasing colors when used with clear flashbulbs such as the No. 5 or Press 25. There is not yet a "Type F" Anscochrome, but one is scheduled to appear on the market this year.

EKTACHROME: Edward Gallob was vacationing on an island off the coast of Newfoundland, stopped to record this tranquil scene with his Rolleiflex, which was loaded with the new, high speed Kodak Ektachrome, Daylight Type. Exposure was by meter reading; he doesn't remember details, but 1/50 sec. at f/11 would be about right for these conditions.

KODACOLOR: To try out the latest improvements in Kodak's color negative type film, MODERN's editors sent some rolls to Peter Gowland, who had no preivous experience with the film. His instructions: "Shoot some girls." He did, produced this and dozens of other fine shots.

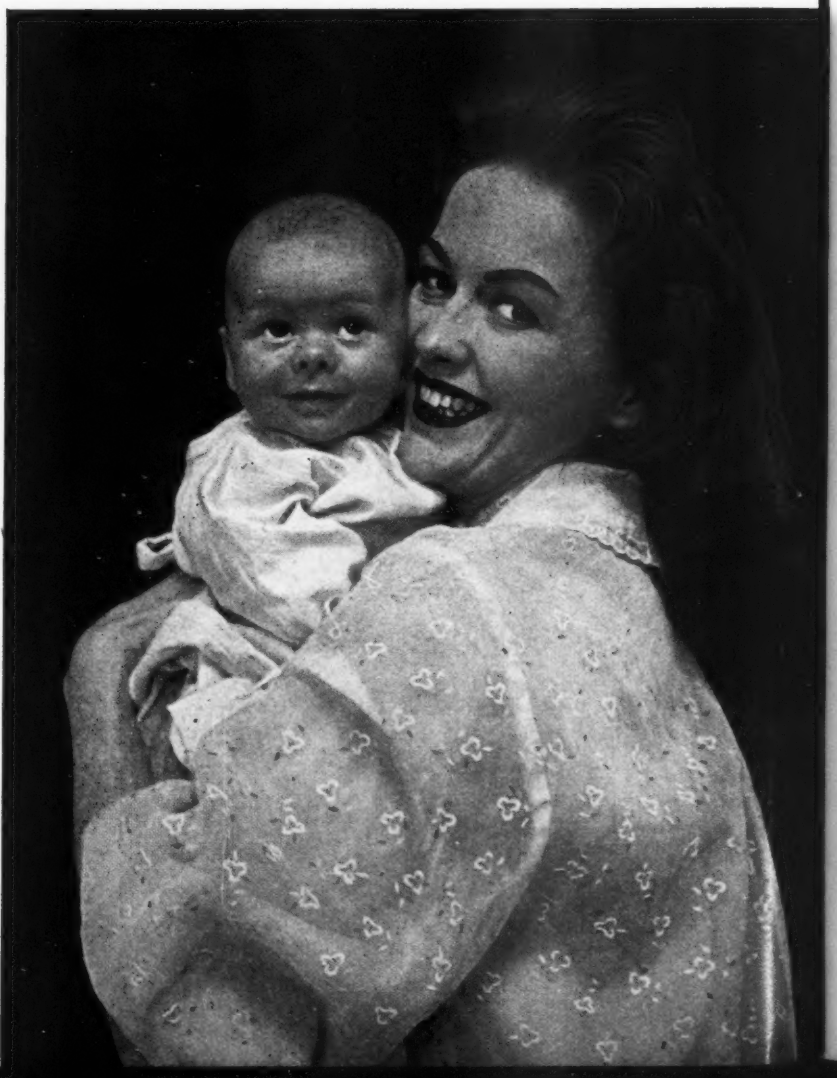
Exposures were based on meter readings and film instruction sheet recommendations. Settings of 1/100 and f/8 or f/11 would do for this situation.



ANSCOCHROME: The approaches to these two pictures were different as day and night; the results show the wide abilities of modern color film. Both photographers used daylight type film, in Rolleiflexes with f/3.5 Xenar lenses.

Amateur Jack Callahan was at home when he saw his two Siamese backlighted in the window. He just grabbed the camera and shot, thinks the exposure was 1/25 sec. at f/8.

Professional Douglas Grundy set out to portray his wife and new son. He dropped a black paper background, aimed a giant studio type electronic flash to bounce light off the ceiling, set a small Braun Hobby speed light to bounce more light off a sheet of white paper into his subjects' faces, flashed away at f/8 (he knows the exposure for this setup by heart).



Ektachrome, Type F, can also be used in daylight by adding a Wratten 85C filter or equivalent over the lens. Or, for pictures by photofloods, use a Wratten 82A filter to match up the light to the film. Type F film can also be used for pictures by available tungsten light, but the picture will have an overall "warm" reddish-yellow tinge. Oftentimes this "incorrect" color is very pleasing, and may make for a more striking picture than if all sorts of efforts are made to get "correct" color balance.

If you have an eye-level 2¼ x 2¼ camera, you can probably make use of the bounce flash bracket described in the March 1956 issue of MODERN. With a twin-lens reflex, bounce flash is a bit more of a problem. However, for excellent information on how to use bounce flash (and direct flash) take a look at a new 35-cent Eastman Kodak booklet, *Kodak Ektachrome Film.*

Amazing Kodacolor Universal

Throughout we've been referring to the "new" Kodacolor. Of course, Kodacolor has been improved from time to time in the past few years, and each time it's new in a sense. But this time, Eastman Kodak Company has produced something sensational—Kodacolor Film, Universal. *A single roll of this film may be exposed to daylight, flash, or floods, without need for using conversion or light balancing filters.*

This ability to scramble on a single roll pictures made with a variety of light sources stems from two things: the color balance of the film itself, and the additional color balancing techniques employed during the making of the positive color prints.

The paper on which Kodacolor negatives are printed has also been radically improved. The combination of the new paper and Kodacolor Universal produces color pictures far superior to anything previously possible with the Kodacolor process. It opens up many exciting new possibilities in color photography.

What kind of pictures?

With these fine new films at hand the immediate problem is what to do with them. Obviously, the high speed of the films means that in any given circumstance you can use faster shutter speeds, smaller lens openings, get pictures which are sharper overall. But it would be a pity if the net result of these new films was simply to cause a change in shutter and lens settings for outdoor bright day snapshots. For years, owners of f/3.5 lens 2¼ x 2¼ cameras have looked with envy at the wonderful color work which could be done with 35mm color film and an f/2 lens. With the new films, that kind of performance is now at your command (at least in daylight).

Fast action, pictures in the shade, portraits by window light indoors, the advantages and portability of small electronic flash units—all these are now open to the 2¼ x 2¼ camera user.

The future of 2¼ x 2¼ color

In many people's minds 2¼ x 2¼ color is thought of mainly as a "professional" size, favored by photojournalists and fashion photographers who must sell to publications. There is no doubt that up to now color in this size has presented problems in taking, getting it processed, projected and viewed, that made it more difficult to use than 35mm color. Some of these problems have already been overcome. Soon, more of them will be eliminated, and there will be a big growth in the use of 2¼ x 2¼ color. *John Wolbarst*

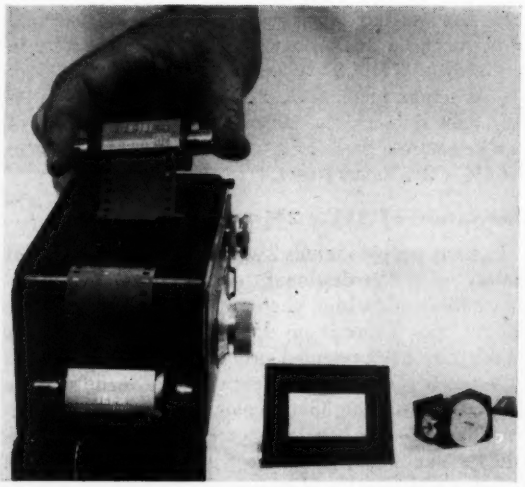
MODERN'S READY-REFERENCE GUIDE TO 2¼ x 2¼ COLOR FILMS

Film type	How to set exposure meters: A.S.A. scale		Weston scale		Guide number with No. 5 or 25 bulb, at 1/25 sec.	Guide number with No. 5B or 25B bulb, at 1/25 sec.
	daylight	photofloods	daylight	photofloods		
ANSCOCHROME Daylight Type	32	8 with #10 filter	25-32*	——	not recommended	95
EKTACHROME Daylight Type	32	10 with 80B filter	25-32*	——	not recommended	95
EKTACHROME Type F	20 with 85C filter	16 with 82A filter	——	16*	120	not recommended
KODACOLOR Universal	32	25	25-32*	20-25*	120	use only as fill-in with daylight; lens at f/16, bulb 7-14 ft. from subject

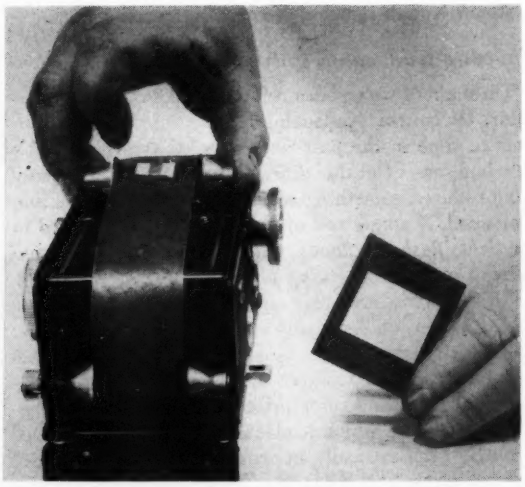
*** Weston ratings for the new high speed color films have not yet been announced. The recommendations given here are tentative, based on information from Weston Electrical Instrument Corp. and tests by Modern's editors.**

YOU'LL GET MORE WITH ACCESSORIES

by TED RUSSELL



1. Minidapter fits most cameras, adapts them for 35mm film cartridges. Kit has spool adapters, exposure counter, frames for ground glass and film plane, optical viewfinder for making both horizontal or vertical shots.



2. Essenkay Bantam 828 adapter features different kits for different cameras. Each has spool adapters, masks for ground glass and film plane. These kits may be the answer if 20 or 36 exposure 35mm film seems too much.

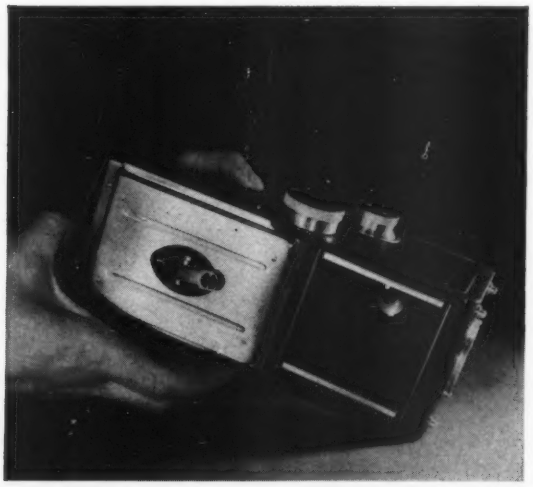
5. Magnihood prevents stray light from reaching ground glass while you're focusing, has a binocular magnifier for enlarging ground glass image, folds flat when not in use. There's a special extension hood for Rolleis.

6. Pennar eye-level reflex focusing finder shows right-side up, reduced sized image for framing and focusing. Unit fits over raised hoods on many reflex cameras. Brightness of image can be increased by using field lens.

FOR MANY YEARS, 2¼ x 2¼ twin-lens reflexes have been popular with professionals and amateurs alike. And, despite the enormously increased popularity of 35mm cameras during the last decade, twin-lens reflexes are more than holding their own, while an ever increasing number of accessories are becoming available for them.

To bring some order into the chaos of useful accessories, gimmicks and gadgets, let's separate the important ones into five categories and see what's available and how well each piece of equipment works. We'll take up film adapters, focusing aids, lens adapters, flash equipment and close-up attachments—all specifically made for twin-lens reflex cameras. Each of these accessories is designed either to make the handling of equipment easier or to broaden the possibilities of the camera itself.

The standard roll film for twin-lens reflexes is 120 or 620 and most twin lens cameras make twelve pictures 2¼ x 2¼ inches on the film. However, other types of films—35mm, Bantam (828), and cut film sometimes have advantages over 120. The 35mm film will allow reflex owners to shoot up to 36 exposures without reloading, while the smaller size negative, in effect, makes the standard 75 to 85mm reflex camera lens into a long



3. Rollei Plate Back Set quickly adapts Rolleis to 2½ x 3½ sheet film with accessory cut film sheaths. However, picture area remains 2¼ x 2¼. Ground glass holder for parallax free focusing is useful for accurate work.

4. Accura field lens drops inside focusing hood of most cameras, lies loosely atop ground glass, brightens overall image considerably. Rolleigrid field lens fits snugly in place atop ground glass of Rolleicords and Rolleiflexes.

7. Rollei Duonar lens fits bayonet mounts of 2.8 and 3.5 Rolleis, must be switched from viewing to taking lens although sports finder, in hand, can be used. 2X magnified image occupies only center portion of negative.

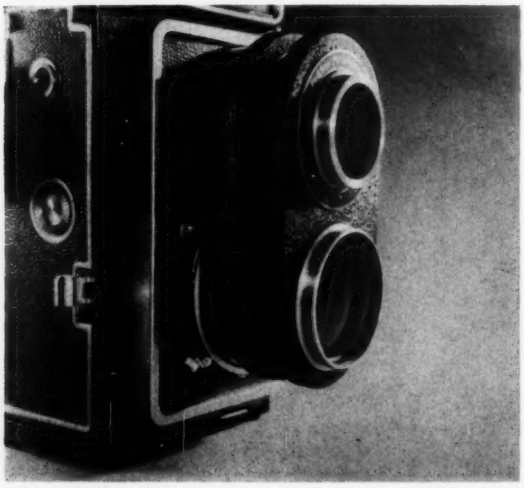
8. Wide-angle and tele lens adapters must be switched from viewing to taking lenses. They're available for most twin-lens cameras. Either tele or wide angle must be used with small aperture for acceptable definition.

focus lens which you may find useful for portraits. In addition, the color enthusiast can shoot standard 1 x 1½ in. format color transparencies which he can project with a standard 35mm projector. If the prospect of a 20 or 36 exposure roll seems too much for some users, there are adapters to permit the use of the slightly larger Bantam sized film which has only 8 exposures.

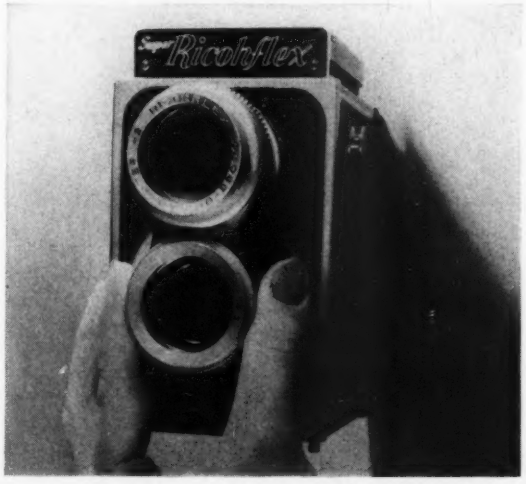
The film adapters currently available are the Accura Minidapter and the Burke & James 828 Essenkay Back. The Minidapter *(picture 1, page 72)*, a simple but ingenious gadget manufactured in Japan, is unique because it may be used to convert almost any 2¼ x 2¼ camera to 35mm film size. The kit consists of four aluminum adapter plugs which fit into the ends of two standard 35mm cassettes, extending the length of the cassettes' center spool to that of a 120 spool; a film transport plate equipped with two spring clips, which fits snugly into the back of the camera at the focal plane; a 35mm reducing mask for the viewfinder ground glass; and a separate optical viewfinder complete with bracket, which may be mounted in the tripod socket for shooting horizontals. A manually operated click-stop exposure counter is built into the top of the optical finder. Converting to 35mm with this kit is a simple procedure. You insert two aluminum plugs into the unexposed 35mm film cartridge, and two more in an empty 35mm

9. Rolleiflash fits top bayonet of all Rolleis, some Japanese cameras, is a BC unit, has circuit-testing light, manual switch, built-in takeup spool for winding surplus connecting cord, can be used with extensions.

10. Reflex Master fits atop hood of most cameras, has BC circuit and tester, outlet for flash extensions. Reflector is of the folding fan type which, in closed position, allows the entire unit to be carried in a pocket.



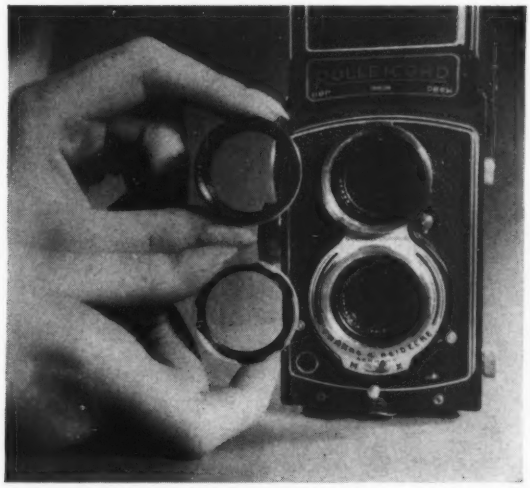
12. The two Ikoprox close-up attachments for the Ikoflex cameras are mounted in a single push-on panel together with a parallax correcting prism for the viewing lens. For extremely close work they can be used together.



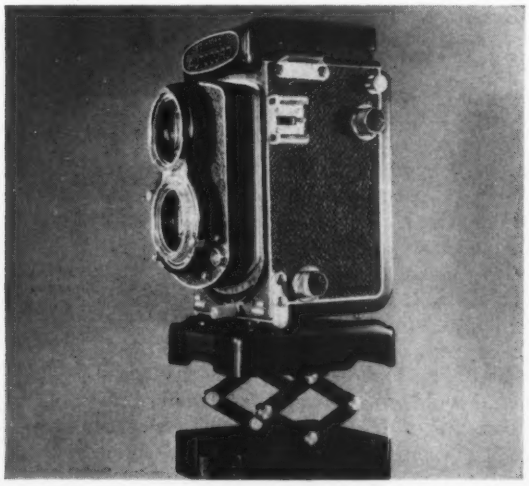
13. Don't despair if you have a reflex camera with geared front element focusing. Panels incorporating close-up lenses and parallax correcting prisms fit over rotating lenses, allow lenses to rotate freely.

cassette which is used as a take-up spool. The two cassettes with extended spools are then loaded into the camera just as if they were standard 120 spools. There is, of course, no re-wind operation once film has been exposed, since a light-tight cassette is being used for take-up, and there is no practical way of rewinding within the mechanism of 120 roll film cameras. The tail of the film gets light struck during removal.

The B & J Essenkay Bantam adapter *(picture 2, page 72)* is similar in principle to the Minidapter, and different models are made for various cameras. Like the Minidapter, the Essenkay has four metal plugs which extend the length of the Bantam 828 spools so that they fit a 120 camera. The Essenkay also utilizes a metal plate which fits into the rear of the camera at the focal plane, masking it down to 828 size. The reducing mask for the viewfinder ground glass is adequate for taking verticals, but no provision seems to have been made by the manufacturers for taking horizontals. Horizontals can, of course, be made by tilting the camera and rubbernecking into the reflex finder.



11. Rolleinar lenses 1 and 2 come in matched sets for making close-ups with Rolleis and other cameras having similar bayonet lens mounts. Additional Rolleipar prism fits viewing lens to correct it for parallax error.



14. Doing extreme close-ups of inanimate objects? Such a device as the Minolta Parajuster will allow you to focus on your subject, then move the camera precisely the proper distance to line up your taking lens.

One of the most useful of all film adapters is the Rollei Plate Back *(picture 3, page 73)*. Unfortunately, this is made at the present time to fit only Rolleiflex and Rolleicord cameras. When these are fitted with the plate back, 2½ x 3½ in. stainless steel plate holders may be used on the camera, sliding into two grooves in much the same way that plate holders fit European press and view cameras. Adapter sheaths placed inside the plate holder enable you to use 2½x3½ sheet film instead of glass plates. A ground glass focusing back comes with the kit, which is useful for photomicrography, and other types of work where critical focusing and the complete elimination of parallax are essential. The plate holders are 2½ x 3½ in. but only a 2¼ x 2¼ in. area of the plate or film is utilized for picture taking.

Although we're not going to discuss it here, the new "Super Slides System for Rollei" (see MODERN, December for complete report) is an extremely important addition to the list of film adapters since it allows almost any twin-lens user to adapt his 120 film for standard 35mm projectors.

Focusing aids

Now let's take a look at the focusing aids designed to make using the twin-lens camera easier. There are field lenses designed to increase the overall brilliance of the ground glass image, particularly in the corners, focusing hoods to cut off extraneous light from the ground glass and reflex finders to allow twin-lens cameras to be focused while held at eye level.

The field lens, often found as a built-in feature of some twin-lens cameras (see chart on pages 54 and 55) generally fits inside the focusing hood, atop the ground glass, although the trend in time past has been to mount it underneath the ground glass. The field lens usually consists of a plastic grid with minute circular lines. There's no doubt that the overall brilliance of the glass is increased by the field lens although some users may find the circular lines a bit disturbing. The accuracy of focusing does not seem to be disturbed by the field lens if it is installed above the ground glass. The Accura field lens *(picture 4, page 73)* fits most cameras, while a special Rolleigrid is available to fit snugly atop Rolleiflex and Rolleicord ground glasses.

The Magnihood *(picture 5, page 72)* is an exceedingly useful focusing aid, since, as its name implies, it not only facilitates focusing by eliminating extraneous light, but also magnifies the image. A simple but efficient gadget, it consists of a hood made of stiff cardboard and durable artificial leather covering, which slips over the standard raised hood. (*Continued on page* 106)

Of the Whitney Museum garden scene, an early picture, *opposite page*, Miss Goble says, "It was the first time I felt I'd really made a successful picture when I made the exposure—design and expression worked together."

Mexico, 1954. "I couldn't ▷ speak Spanish." Yet girl at cafe had been traveling companion on bus. How many tourists who are foreigners in language and ideas can make such a warm picture?

Looking for motion and light, Miss Goble sent nephews off to Coney Island slide, anticipated gesture. She always uses twin-lens reflex, likes waist-level, ground glass composing.

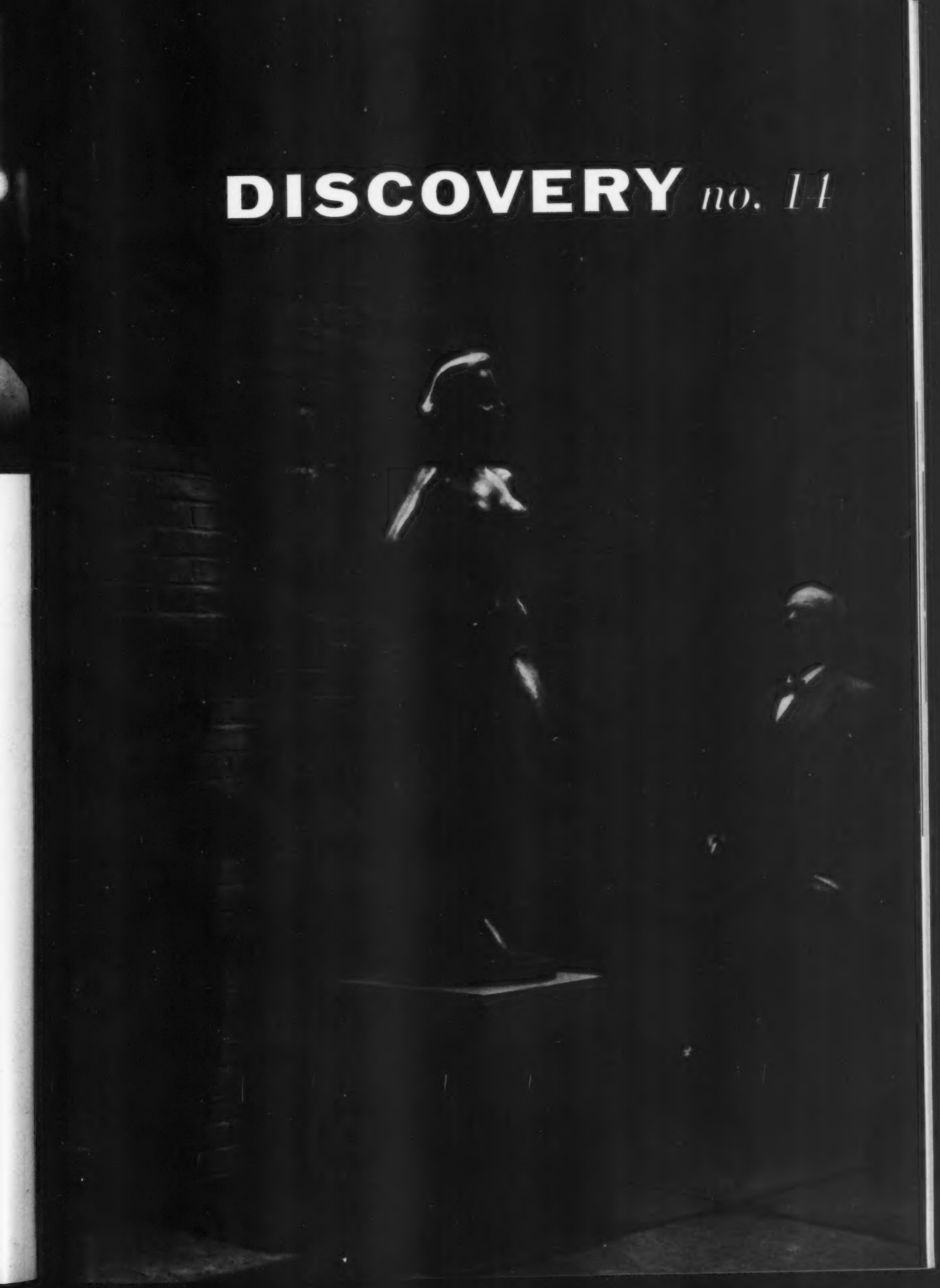
MARTHA GOBLE

When talent exists before pictures are made, then Martha Goble, by profession a social worker, can truly be called a natural photographer. "In 1953," she recalls, "I'd felt the need for some sort of creative activity in addition to my work. So I took a painting course at the Museum of Modern Art." But the medium wasn't entirely satisfying, and it was more difficult than her first photographs—made later the same year. Then, because of an inexpensive twin-lens reflex camera ("I just 'happened' to use it one day"), Miss Goble's creative impulse showed immediate signs of productivity!

Photographic "seeing" was hardly a task. Since her work focuses on people, their problems and pleasures, it's no surprise that her subjects are consistently human ones. To catch an expression of dubious appreciation, *opposite page*, and combine it with design (statue, shadow, brick wall) did not demand a great deal of effort. It certainly would have—for some. To anticipate a gleeful gesture on a slide ride, *left*, or a flashed smile, *above*, was easy—for her.

But the darkroom harbored a devil. Even a formal photographic course could not lay the dust of technical hocus-pocus. Not to be discouraged, Miss Goble joined a New York camera club where helpful members made chemicals and paper grades, temperatures and printing times comprehensible words. She learned. Miss Goble has no intention of becoming a career photographer. But she's pleased, we think, when her pictures take club awards, hang in group shows, are *discovered!*—D.J.

DISCOVERY *no. 14*



FOOLPROOF 2¼x2¼

IT'S A CINCH to develop your own roll films for 2¼ x 2¼ cameras and get excellent results each time.

The equipment and materials are simple to use and inexpensive. The 120/620 rolls fit compactly into small developing tanks. Yet, the film size is large enough to allow a certain amount of leeway in processing times and techniques—it pays to be careful and precise, but minor errors in timing and handling usually are not as disastrous as with 35mm films.

The method presented here is not the *only* way to develop a roll of film. However, it works, and it has many advantages over other methods. So here it is, free of frills and science fiction.

CHOOSING A DEVELOPER: Roll films give best results with powerful but soft working medium-fine grain developers. Ultra-fine grain developers are usually unnecessary, and not particularly desirable.

Your developer should give you all the speed inherent in the film, and produce negatives of moderate contrast which can be enlarged considerably without showing objectionable graininess. Developing times should not be so long that you stand around waiting endlessly —nor should they be so short that it's a race to get the film in and out in time.

Each film manufacturer has produced such a developer. For Ansco films, it's Normadol; for Kodak films, D-76; for Ilford films, ID-11, which is practically the same formula as D-76 (since ID-11 is not generally available in the U. S., D-76 may be used with the developing times specified for ID-11).

All of these developers come in powder form. Once mixed they give a working solution which is used over and over again. The working solution is kept up to full strength by adding specified amounts of replenisher after each roll is processed. These are all excellent developers and you can hardly go wrong by using them.

To this list we want to add one more, plus an entirely new concept in roll film developing. This information has never before been published.

A NEW IDEA IN DEVELOPERS: The new formula is FR X-500, a concentrated liquid developer manufactured by FR Corp., New York. X-500 was originally marketed as a "dynamite soup"—diluted 1:3 with water it really blasts out every bit of film speed, but the negatives show considerable graininess and are likely to be excessively contrasty. In that form it's not a good "standard" developer. However, X-500 diluted 1:10 with water becomes a really wonderful developer for general use with roll film.

The 1:10 dilution also makes it possible to use the "one shot" principle. That is, you mix up 1½ ounces of concentrated X-500 and 15 ounces of water, use it once at 70F and toss it out. Saves loads of time and fuss in mixing; no worries about replenishment; ideal for people with limited storage space. It's not expensive.

Although the concentrated solution keeps remarkably well even after the bottle has been opened, it's a good idea to divide the contents of an opened quart bottle into smaller quantities (maybe 8 ounces) and store them in full, tightly stoppered, small bottles. This prevents spoilage due to air in a half full bottle.

We know of no other general use developer which can give you more film speed than X-500 diluted 1:10. Yet, properly exposed negatives do not show objectionable graininess, even after much enlargement.

CORRECT EXPOSURE is necessary if you are to get the most out of X-500. By correct exposure, we mean *minimum correct exposure.* If films are overexposed, the resulting negatives may be too dense and may also show more graininess than a negative given minimum correct exposure. Exposure indexes for all black-and-white films are designed to provide an exposure safety factor. By careful use of an exposure meter, and by employing a developer which produces maximum film speed, you can make use of this safety factor. That is, if the exposure index is 80, you can expose the film as if it had an exposure index of 160 or 240, and still get excellent negatives. In effect, you have a "faster" film, can use higher shutter speeds and smaller lens openings, or take pictures under more difficult lighting conditions.

RATING THE FILM: Films to be developed in X-500 should be assumed to have exposure indexes considerably higher than those given by the manufacturers and should be exposed accordingly. Rate Kodak Tri-X, Plus-X, and Verichrome Pan at 4X their "normal" exposure indexes. Rate Ilford HP3 at 4X the "normal" index.

A new developer, a new way to use it, an amazingly simple and reliable technique

. . . . by Charles Hellman and John Wolbarst

FILM PROCESSING

X-500 does not have quite the same effect with Ansco films as with Kodak and Ilford films. Rate Ansco All-Weather Pan, Supreme, and Superpan Press at 2X their "normal" exposure indexes.

In order to use these ratings and still get well exposed negatives with full shadow detail, *you must take your exposure meter reading on the important shadow areas.* Do not worry about the highlights—X-500 has the remarkable ability to provide full shadow detail and maximum film speed without blocking up the highlights. *Remember—expose for the important shadow areas.*

Developing time for all these films is 10 to 12 minutes at 70F, with 10 seconds agitation each minute. You get minimum graininess at 10 minutes; at 12 minutes you get maximum film speed plus more contrast. More than 12 minutes development causes excessively dense negatives, more graininess, and offers no advantages.

PICK THE RIGHT TANK: Most developing tanks are made of plastic; there is also the Nikor line made of stainless steel. Advocates of the steel tanks point out that the metal quickly transmits any changes in outside temperature—therefore if the tank is kept in a tray of water it's easy to maintain any desired developer temperature by controlling the temperature of the water in the tray.

Advocates of plastic tanks point out that once you get the developer to the right temperature, the plastic tank insulates it from changes in temperature due to outside influence. So take your choice.

Here are some things to keep in mind when buying a tank: The film should load easily. It should be easy to agitate the reel or the developer. The lid should lock on securely so it can't fly off accidentally and ruin a film. The tank should not require an excessive amount of solution to fill it (16 ounces is enough). Fluid should flow in and out rapidly; if not, it will be difficult to control developing times. The reel must

(*Continued on page* 104)

MODERN'S ROLL FILM EXPOSURE—DEVELOPMENT GUIDE

Film type	"Normal" exposure index for A.S.A. scale meters		Exposure index with X-500 diluted 1:10		Developing times in X-500 diluted 1:10
	Day.	Tung.	Day.	Tung.	
ANSCO					
Superpan Press	125	80	250	160	
All Weather Pan	64	50	125	100	
Supreme	50	32	100	64	
ILFORD					
HP3 *	125*	100*	500*	400*	Develop all these films 10-12 minutes at 70F, with 10 seconds agitation each minute.
HP3 *	200*	160*	800*	650*	
KODAK					
Tri-X	200	160	800	650	
Verichrome Pan	80	64	320	250	
Plus-X **	80**	64**	320**	250**	
Plus-X **	50**	32**	200**	125**	

Set Weston meters to a value approximately 80 percent of the exposure indexes for A.S.A. scale meters.

*Two types of Ilford HP3 roll film are currently on camera store shelves. Be sure to check the exposure index on the package to determine which type you have.

**Plus-X is being discontinued in the roll film sizes. However, at present there are two types of Plus-X roll film on the market, each carrying different exposure indexes and development instructions. Be sure to check the film instruction sheet to make sure which type you are working with. Verichrome Pan is a new Kodak film which will replace Verichrome and Plus-X roll films.

AMATEUR MARKET SECTION

HOW AMATEURS CAN SELL THEIR

EVERY MONTH checks go out to amateurs whose skill in photography is probably no greater than yours. A few are paid for once-in-a-lifetime pictures like the shot of the well-shod mail box, or the intruding car (*opposite page*). But most pictures sold by amateurs and professionals are like the other two amateur photos shown—they picture everyday subjects which anyone can find. How do successful amateurs do it? Some read magazines carefully. Others study market guides as well. All make it a point to get the right pictures to the right editor, properly presented.

Any amateur can do the same thing. But you'll save time and postage by following the special advice on these pages—advice culled from editors who see hundreds of pictures every month. Because professionals divide markets into several groups, MODERN has followed the same general divisions, interviewing one or more editors in each category, and asking them the questions you might ask if they could take the time to talk to you about your own problems. These editors give you an overall view of their field, tell you what your chances are as an amateur, what pitfalls to avoid. They also outline their own requirements—print or transparency size preferred, how much caption material to send, whether you need model releases. (Incidentally, when no mention of releases appears in an interview, the magazine doesn't generally require them. But many editors advise you to get releases anyway, in case you need them for another picture market.)

The field is far from closed. In fact, many more amateur photographs would be used if editors received pictures which were really tailored to their needs in presentation as well as subject matter. The amateur should learn to shoot with a definite market division and a particular publication in mind. If his pictures do come back he should know exactly where to send them for a second try.

At any stage a market guide is invaluable. So turn to *pages 86 and 87*. The 101 picture markets listed there are chosen from hundreds of outlets listed in the revised 1956 edition of *Where & How to Sell Your Pictures*, by Arvel W. Ahlers (Amphoto, $1.95), to be published next month. Books like this list picture markets by categories, and are your quickest source for pinpointing the editors' subject preferences, and checking requirements and rates of pay. Use these guides, together with advice from editors on *pages 82-85*, and perhaps next time you see your photo it will be in print.—CORA WRIGHT

◁ *Life* accepted this unusual shot by amateur Meyer Marcus—ran it on their *Miscellany* page.

Teen-age Nancy Guy, who teams up with her writer-father, sold this shot to *Outdoor Life.* ▽

PICTURES

Amateur photo by Julian Wasser, sold to United Press.

Coronet's need for photographs of Indiana resulted in a sale for amateur F. P. Ellis. ▽

AMATEUR MARKET SECTION—special advice from

PICTURE MAGAZINES

"We're always looking for visually fresh, informative pictures," says Ruth Lester, who heads the Contributions Department of *Life* Magazine—"good, timely pictures from every part of the country and the world showing something significant, interesting or of a news character that is going on or happening locally. The story may be told in one important picture, or in a series of pictures.

"If you want to submit pictures to *Life*, it would be well to go through the magazine so that you are aware of the make-up of departments, from *The Week's Events* and *Speaking of Pictures* through *Nature, Education, Religion, Sports* and other story subjects, to the *Miscellany* page. Immediate news subjects should be submitted promptly, keeping in mind our Friday-Saturday issue-closing deadline. Your own unusual pursuits, and activities around you that might interest a national audience, may provide subjects for short picture stories. *Speaking of Pictures* are frequently amateur-produced. They can be on almost any subject. But whatever the subject, it must be handled with an unusual photographic approach. *Miscellany* is, of course, fine for that one picture that's a real stopper.

"In case of the more extensive picture story, there is no necessity to submit it in the form of dozens of expensive blowups. Instead, you might shoot enough pictures to outline the story visually, submit several enlargements, the rest as contact prints, and include very brief covering text, with short identifying captions where needed. That's enough so we can judge subject matter and photography for the magazine."

"Sometimes material sent 'on spec' may just happen to fit into our plans," says Ben Wickersham, Picture Editor of *Look* magazine. "But you should warn a guy that it's a hell of a rough league to break into because 90 percent of our photographs are made on assignment by staff members or free lancers."

"On the other hand," adds Betty Leavitt, *Look's* Director of Picture Research, "we do want to see material if it is candid, informal, warm, and not posed or arty. We are interested in *people*, not things—pictures which are emotion evoking. The stress is on a series of pictures which tell a story. Single pictures have to be unusually appealing."

What kind of a market is *Look?* According to Wickersham, amateurs are (*Continued on page* 123)

GENERAL INTEREST MAGAZINES

"Think before you shoot—then again before you call for an appointment or put your pictures in the mail," advises *Coronet's* Associate Editor Philip Doyle who, together with Picture Editor Allyn Baum, selects pictures for this monthly general interest magazine.

"For your pictures to sell," continues Doyle, "they have to be startlingly good—show imagination—have universal appeal, and have something that sets them apart in terms of subject and the magazine's needs."

Adds Picture Editor Baum, "You can save yourself lots of time if you sit down before you shoot and think about your picture story idea—look at it up, down, crosswise, and every which way. Then ask yourself the following questions: Is the idea different? Would it interest a lot of people? What does it say? How can I approach it? Have I planned complete coverage with over-all views, medium shots and closeups? If I plan to send it to *Coronet*, have they run this subject in the last five years? Do I have the right magazine in mind for this material? In short, do I know my market? Up here at *Coronet* we use pictures to illustrate articles, *and* for separate picture stories which run from 5-16 pages. But many general interest magazines only use photographs as illustrations. Our approach is of the upbeat, optimistic school—and a happy ending is always good, for us at least, because it gives a flip to the story. Frankly, a national magazine is tough for the amateur to hit because of the large professional field throughout the U.S."

On the practical side, Doyle has this to say: "We won't buy a picture of people if it isn't, or couldn't, be released. When in doubt, get those releases, and be sure to let us know they're available. Seasonal material should be sent in 4-5 months ahead of time. If you have a Christmas story, for example, it should reach us no later than May or June. When you're first submitting a story idea, contact sheets and an outline will do. If we like the idea, feel it's been handled well, and the subject fits our schedule, an assignment to complete the story is a possibility. On assigned stories we buy first publication rights (instead of one-time publication rights), with an exclusive on the material for six months after publication. That's about it, except that we rarely use single shots and are not in the market for any color transparencies or color prints."

editors, what to send, how to send it

SPECIAL INTEREST MAGAZINES

"We like stories to have a really personal touch," says Tina Fredericks, Picture Editor of The *Ladies' Home Journal.* "The material can be anything of interest to over five million women. But you should show what actually happened with a problem —and how it was solved. Try to picture the emotional quality of reality, not just reality itself. And be sure your research and captions are full and personalized, rather than dry and factual, since we rarely buy pictures without a story.

"Most amateurs don't look at magazines with a professional eye. Do a real research job before you submit photographs. Go to the library, investigate what magazines exist in your field of interest. Study the emphasis habits of publications—determine what kinds of pictures are given the most space. Then decide what *you* can do for the magazine. It's no crime to repeat if it's done differently and better. You're not 'copying' when you merely use the themes of interest as a guide.

"Generally releases are required in the women's magazine field. We want them for everybody who is recognizable, but you can send us photo copies, or just say you have the releases. We have no particular size requirements for black-and-white. We'll take 35mm color pictures if they're irresistible. For covers we prefer 4 x 5 or 8 x 10. And we like captions attached to the bottom of a print so we can see pictures and typed captions simultaneously. Before you mail your pictures, look them over for picture quality. We don't buy many amateur pictures at present. Perhaps we'd buy more if we saw top quality material suited to our needs."

"If you can take good pictures, but can't write, why not team up with someone who can?" suggests William E. Rae, editor of *Outdoor Life* magazine. "Like many magazines, we're more interested in a package deal—text plus photos. And the team which can produce good photographs and a good article on hunting, fishing, or related subjects, is a long way ahead of men who can only do one thing.

"At least one of you should know the field so you can single out what's different or unusual. Photos sent with feature articles (about 3500 words) should really show the events described, include the high spots of action and the human interest sidelights. Remember, we're alergic to the conventional posed picture—the dead fish you (*Continued on page* 123)

TRADE MAGAZINES

"Here's what's happened in the trade magazine field," says Earl F. Theisinger, editor of *Bus Transportation.* "The trend is much more towards human interest pictures and a lighter style of writing. Instead of the old posed group shot, or stiff head and shoulders portrait, editors are looking for lively picture series, complete with brief text and full caption material.

"Your pictures must reflect favorably on the product or industry. They should have a positive approach like the three-page story we published in the Sept. 1955 issue, about people enjoying themselves on guided bus tours. But you don't have to show new equipment if you have human interest. You could shoot a series showing a girl going down to the store in the morning for some dress material —show her whipping up a gown on her sewing machine—then photograph her at a dance the same night in her new dress—and several trade magazines might be interested.

"Look for ideas in this vein. But don't imitate, or set out with the attitude 'Today I'm going to find a picture of a bus.' The best way is to keep an eye out for saleable subjects at all times—an interesting tractor story, lively unposed pictures of a girl with a Maytag washer—even a 'how-to' series on re-lining brakes. The field is wide, the market open. It's the man who takes lifeless, third-rate pictures—or who submits color to a magazine like ours which only uses black-and-white—who can't expect to sell.

"Few trade magazine editors will turn down a story if it is good and fits their needs. But you should know how to present your material. The pictures alone don't mean a thing unless there's a short story and fat captions to go with them. As far as we're concerned you can attach the captions to the bottom of the picture, or number your shots and list the captions separately. We don't like captions pasted on the back of the print, though other editors prefer this.

"Like all editors I have my own gripes about amateur photographs. Send a decent size print. Or if you send a small print, send the negative, too. An 8 x 10 glossy is always a safe bet. And matte paper is good if you have a shot of an older person and want to de-emphasize the lines in his face. Remember to include a self addressed stamped envelope. And don't be discouraged if your pictures are returned. Try again with better ones."

AMATEUR MARKET SECTION—more advice from

HOUSE ORGANS

"Most amateurs don't know that there are two basic types of house organs," says Mary R. Hoban, editor of *Nabisco Magazine*. "Some big companies put out magazines designed for promotion of sales, and spend as much as many regular newsstand publications. Called 'externals,' these magazines pay very well, attract a lot of professional photographers, and many of the pictures they run are made on assignment.

"A far larger number of house organs go only to the company's employees, and are quite logically called 'internals.' *Nabisco Magazine* is one of them. You could say that we are typical of the medium budget 'internal' house organ, even though we only publish every two months. We put out a magazine of approximately 28 pages with a circulation of 30,000 copies. We want material which will be of interest to employees, and pay for photographs of employee activity, taken on assignment. Subject matter includes unusual hobbies or activities of people who work for us, picture coverage of company outings, news items, and human interest material on our plants and products. In a recent issue we ran a story showing how the floods affected our factories in Connecticut. We also buy black-and-white photographs for cover use—pictorials, or action shots in which one or two figures dominate. If we got a better selection of cover pictures, and if they were at least 8 x 10, we might be able to use some of them. Since 'internals' straddle the line between editorial and advertising, most editors require releases. We do, particularly for covers.

"One way for the amateur to break into the 'internal' field is to contact the local manager of a factory and arrange to make the news and activity shots required. The manager's the man editors call on when photographs are needed. And he in turn has to find someone to take the pictures in a hurry, and do it reasonably. So write the local managers of several large companies in your area. State your prices and tell how quickly you can deliver prints. When you get an appointment, take sample pictures along so the manager can judge your ability to make and print photos. He may take you on if you're willing to go in and shoot one picture for $5-$10. And you can get added income from sales to people in the prints if you keep your extra print price down to no more than one dollar."

PRESS ASSOCIATIONS

"Many amateurs make good feature stories, but they leave their pictures at home instead of trying to sell them," says Harold Blumenfeld, editor of United Press Newspictures. "Here at UP we're not just interested in that spot news break. We also buy a lot of good human interest material. One advantage for the amateur is that the feature deadline is not as close as for news. Another is that local features generally have more emotional appeal than a local news story."

What subjects should the amateur shoot? "It's the old business of everyone's still interested in seeing pictures of girls, animals and kids. Send timeless features to us here at the New York office, or ask us what to do about other stories. Pictures should be current—that is, have been made within a month of submitting them. We take negatives or a suitable glossy enlargement. We buy full rights and return your negatives.

"Today's news picture isn't worth a damn tomorrow," continues Blumenfeld. "So if you have a spot news photograph which will interest people outside your local area, get it to us fast. Contact your nearest UP office ahead of time and find out where the nearest picture transmitter is located. Sometimes the best way is to bring the roll of exposed but undeveloped film to a UP office, let them develop it and send the picture to us via the closed telephone circuits of a transmitter. Your picture must have universal appeal.

"An auto wreck in which five people are killed is just a local story unless one figure involved is in the news, or there is an unusual angle. Though we want all the 'who, where, what, when, why and how' information, it's important to have your picture tell the story. It should speak for itself. And as far as picture taking is concerned, the amateur should know the basic techniques. Print quality should be good, but is not essential since we make our own black-and-white enlargements here in New York.

"Sure we want to see any color taken on the spot at a big fire or other newsworthy event. Again, news is perishable, so get that undeveloped roll to us fast, the way you would for black-and-white pictures. As to size, we'll take anything from 35mm photographs on up, in black-and-white or color, if they are sharp. Color features for United Press are mostly done on an assignment basis."

editors: send your photographs to the right market

STOCK PHOTO AGENCIES

"A stock photo agency differs from a personal photo agency," says Thomas McGeough, one of the partners of Ewing Galloway. "Generally the personal photo agent represents a limited number of photographers. He takes their prints on consignment and sells them to a market he knows. He may also go after definite assignments for his people. We either buy photos outright (negatives and all) or accept them on a royalty basis, the negatives remaining in our possession available for special printing if required by clients.

"In most cases people come to us with requests for specific kinds of photographs to use in magazines, ads, house organs, books and text books. As you can see we have wall after wall covered with files containing 8 x 10 glossies (which we print in our own labs). They're broken down by subjects—scenics, industry, education, civic welfare, recreation, teen activities, sports, babies and so forth. We have a large, well trained organization with offices in Boston, Detroit, Chicago and Los Angeles, several active bureaus in foreign countries and salesmen on the road.

"Because our agency covers the entire field of illustrative photography, the amateur can often shoot good pictures that we don't get—the main street of a small town, scenes of education, rural life, recreation, the human interest shot. The latter is particularly important in the stock field. Animals and babies are always good sellers when they are humorous, cute or unusual.

"We're generally interested in the single shot that tells the story rather than the picture series. We veer away from the high key, the low key and effects which are too unusual. In addition, we advise the amateur to use flash, flood or electronic flash in low light situations so he can come up with well illuminated pictures. He should, however, try to avoid the flat effects of flash-on-the-camera. All photos should be visually interesting and sharp. Scenics are preferred with nice clouds or dramatic skies. Model releases are a must where people are shown. Your shot may be used in an advertisement.

"When you submit pictures we prefer contact prints with negatives. Any negative size is acceptable from 2¼ x 2¼ on up. Our minimum size on color transparencies is generally 4 x 5. In rare instances 2¼ x 2¼ is acceptable."

CALENDAR HOUSES

"Good composition is particularly important for calendar photographs," comments John S. Concannon, New York District Sales Manager for The Osborne Co. of Cincinnati, Ohio. "If your color picture is too complicated, or lacks the proper balance, it may draw the viewer's eye away from the name of the advertiser. And the advertiser's purpose is to keep the name of his firm or product visible in households, offices and so forth, where it can be seen over and over again. You need a certain simplicity in the organization of your picture and good balance of color. In many of the most effective calendar photographs something in the scene itself leads the viewer's eye down towards printed copy. It may be the line of a rushing brook coming towards the advertiser's name—a road, the curve of a shore, the downward lines of cactus plants or trees—even the eyes of a wistful puppy dog looking in the correct direction.

"Generally our biggest photographic sellers are beautiful pictorials—landscapes or seascapes without people—and photos of animals. Occasionally we like a figure to brighten up a landscape, but that figure should remain secondary to the overall view. Naturally we buy many other types of color photographs—hunting and fishing scenes, pictures of children with universal appeal, human interest shots. But don't send us bad weather scenes or anything unhappy. Our minimum size for transparencies is 4 x 5. We require releases for all figures, including pets. And like most companies, we cannot be responsible for the safe return of contributions.

"If you have an outstanding picture which you want to submit to a calendar company, why not check it through at your camera club, to make sure the members think it is outstanding, too. Then before submitting any material, write the Art Director and await his reply. Our buying is done out in Cincinnati, not in New York.

"There are other basic facts you should know, too. Calendar shots are chosen 'way ahead of time. Right now we're buying for 1958 calendars, and clothes, a hair-do, or some other object can date a picture and make it unsuitable. We have to be careful of that. So do other firms. It's only fair to add that the majority of our material comes from professionals and the competition is keen. So consider your submissions carefully."

AMATEUR MARKET SECTION—101 markets where

PICTURE MAGAZINES

Life Magazine, Time & Life Bldg., Rockefeller Center, New York 20, N. Y. Wk. 20c. B & w news pix; timely or unusual short features. Single color shots or short sequences highlighting news subjects. Unusual photographs. Min. size of color trans. 35mm. Pay. $150 per pg. for b & w; $300 per pg. for inside color; $500 for color covers. Pay. on pub.

Look, 488 Madison Ave., New York 22, N. Y. Bi-Wk. 15c. B & w and color pix in sequence stories about people and their activities; animal stories; exceptional singles. Min. size of color trans. 35mm. Pay top magazine prices. Pay. on acc.

See Magazine, 10 E. 40th St., New York 16, N. Y. Mo. 15c. B & w pic sets and singles on all subjects; pay $10-$25. Color pix for covers only; pay. to $400 on acc.

GENERAL INTEREST

The American Magazine, 640 Fifth Ave., New York 19, N. Y. Mo. 35c. B & w and color pix of family subjects, travel from family angle, interesting people, hobbies of celebrities. Min. size of color trans. 2¼x2¼ inside; 4x5 cover. Pay. $15-$35 for b & w; $50-$250 for inside color; $100-$800 for color covers. Pay. on acc.

The American Weekly, 63 Vesey St., New York 7, N. Y. Wk. with Sun. newspaper. B & w and color pix; family relationships, stoppers, theatrical personalities, stock shots of situations, adventure, teen-age action, romance, trick action photos. Interested in new talent. Min. size of color trans. 4 x 5. Pay. on acc.

Coronet, 488 Madison Ave., New York 22, N. Y. Mo. 25c. B & w pix (prefer sets) of human interest, scenics, animals, children, unusual places, famous personalities. $25 min. for singles. Pay. for sets varies on acc.

Jet Magazine, 1820 S. Michigan Ave., Chicago 16, Ill. B & w and color pix of celebrities, entertainment personalities, sports figures, public affairs, gimmicks and gag pix, cheesecake—negro interest. Min. size color trans. 4 x 5. Pay. $10-$25 for b & w. Color price open. Pay. on pub.

Pageant, 535 Fifth Ave., New York 17, N. Y. Mo. $3 per yr. B & w pix of all subjects. We want exciting, revealing, significant or really amusing pix. Also color pix for back covers only. Pay $100-$500 per picture story. Pay. on acc.

Parade, 405 Lexington Ave., New York 17, N. Y. Wk. with Sunday newspaper. B & w and color pix of human interest; animals, name personalities, sports action and science. Min. size of color trans. 35mm but prefer larger. Standard rates. Pay. on acceptance.

Redbook Magazine, 230 Park Ave., New York 17, N. Y. B & w and color pix of stock scenics for travel features. ASMP min. rates. Pay. on acc.

The Saturday Evening Post, Philadelphia 5, Pa. Wk. 15c. Photographs from free lancers purchased mostly by definite assignment in connection with specific illustrational needs. Good rates on acc.

This Week Magazine, 420 Lexington Ave., New York 17, N. Y. Wk., Sun. supplement in 35 Sun. newspapers. B & w and color pix of people, animals, sports, science and candids; also pic sets with strong story line. Min. size of color trans. 35mm. Pay. $25-$100, and $300 for solid page of b & w; $50-$250, and $400 for solid pg. of inside color; pay. for exclusive single pix varies according to space used; up to $500 for color covers. Pay. on acc.

FASHION, HOME, CHILDREN

American Home, 444 Madison Ave., New York 22, N. Y. Mo. 25c. Pix with caps. on how-to-do-it, homemaking or home maintenance subjects. Pay varies on acc.

Harper's Bazaar, 572 Madison Ave., New York, N. Y. Mo. $5 per yr. B & w and color pix of fashion and features with a rather avant-garde feeling. Min. size of color trans. 2¼ x 2¼. Pay varies; on pub.

Hearthstone, 2700 Pine Blvd., St. Louis 3, Mo. Mo. 35c. B & w pix of family situations, home life, children, young people, older adults; some scenic and seasonal. $3-$6 on acc.

House Beautiful Magazine, 572 Madison Ave., New York 22, N. Y. Mo. 50c. B & w pix with caps. to illus. mss. on architecture, decorating, travel and building. Pay. on pub. according to use.

Ladies' Home Journal, 1270 Sixth Ave., New York 20, N. Y. Mo. 35c. Use a few b & w stock shots—mostly children. Color pix; mothers and children, romantic scenics. Min. size for color trans. 35mm; prefer 4 x 5 or larger. Pay. $10 for pix with Readers' Letters, $25-$100 other b & w; $75-$300 for inside color; $750 and up for covers. Pay. on acc.

Parents Magazine, 52 Vanderbilt Ave., New York 17, N. Y. Mo. 35c. Human int. action photos of babies and children, or parents with children. Pay. varies; on acc.

Woman's Day, 19 W. 44th St., New York 36, N. Y. Mo. 7c. Simple color pix of children, babies, kittens, puppies, scenics. Min. size of color trans. 4 x 5. Pay. $100-$200 for inside use; $500 for cover use. Acc.

TRAVEL

Colorado Wonderland, 701 S. Tejon, Colorado Springs, Colo. Bi-mo. 35c. B & w and color travel shots on Colorado only. Buy some industrial, agricultural, human interest shots. Min. size of color trans. 4 x 5. Pay. $3 for b & w; $5-$25 for inside color and color covers. Pay. on pub.

The Desert Magazine, Palm Desert, Calif. Mo. 35c. Buys most b & w desert pix from entries submitted in Picture-of-the-Month contest. Cover pix of the desert with strong colors. Min. size of color trans. 4 x 5. Pay. $1-$3 for b & w; $10 first prize, $5 second for contest winners; $25 for color covers. Pay. on acc.

Holiday, Independence Sq., Philadelphia 5, Pa. Mo. 50c. B & w and color scenics, pictorials and activities of recreational or travel interest. Min. size of color trans. 35mm. Pay. $15-$100 for b & w; $100-$200 for inside color; $250-$500 for color covers. Pay. on pub.

National Geographic Magazine, 16th & M St., N.W., Washington 6, D. C. Mo. B & w nature and human interest topics which lend themselves to picture-story treatment covering at least eight pages—about 12 to 15 pix (more should be submitted to provide a selection). Color series material on geographic areas such as cities, countries, etc., which have some unity of subject matter; natural history, aviation, marine life, etc. Pay. $10-$25 for b & w; $500 up for min. of 8 pages of color. Pay. 1st of mo. following acc.

FOR MEN

Argosy Magazine, 205 E. 42nd St., New York 17, N. Y. Mo. 25c. B & w and color pix of action with human element of danger. Glamour, news features. Slanted wholly for men. 35mm color used. Pay. $100 per page b & w, $150 per page color. Pay. on acceptance.

Esquire, 488 Madison Ave., New York 22, N. Y. Mo. $6 per yr. B & w and color pix, singles or stories; entertainment, active sports, attractive women, informal camera visits with famous men or women. Predominantly male readership. Min. size of color trans. 2¼ x 2¼. Use 35mm occasionally. Pay ASMP rates. Pay on acc.

The Family Handyman, 117 E. 31st St., New York 16, N. Y. Bi-mo. 35c. B & w action shots of home repairs; before-and-after scenes; pix of home-made devices to simplify work. Pay. $7.50 per pic on pub.

Field and Stream Magazine, 383 Madison Ave., New York 17, N. Y. Mo. 25c. B & w and color pix pertaining to shooting, fishing, boating, natural history and dogs. Min. size of color trans. 2¼ x 2¼. Pay. $5-$15 for b & w; $75-$150 for inside color; $100 and up for color covers. Pay. on acc.

Man to Man, Volitant Publishing Corp., 21 W. 26th St., New York, N. Y. B & w pix of interest to men. Cheesecake, adventure, pic stories. Pay. varies on acc.

Mechanix Illustrated, 67 W. 44th St., New York 36, N. Y. Mo. 25c. B & w pix

you can sell your black-and-white or color photos

pertaining to science, crafts and hobbies; unusual gadgets, inventions, mechanical devices appealing to men. Picture stories. Color on cover only. Min. size of color trans. 4 x 5. Pay. $15-$25 for b & w; $75-$250 for picture stories; $100-$300 for color covers. Pay. on acc.

Outdoor Life, 353 Fourth Ave., New York 10, N. Y. Mo. 25c. B & w and color pix of hunting and fishing. Rates vary. Minimum for acceptable feature story with pix $300. Pay. on acc.

Popular Mechanics Magazine, 200 E. Ontario St., Chicago 11, Ill. Mo. 35c. B & w and color pix of new, unusual subjects, new developments in science, mechanics, invention, achievement and discovery. Single pix with brief text; feature-length articles with 12 or more pix. Min. size of color trans., 35mm. Pay $5 up for b & w; $25 up for inside color. Pay. on acc.

True, 67 W. 44th St., New York 36, N. Y. Mo. 25c. B & w and color factual material with an appeal to men. Min. size of color trans. 35mm. Pay. varies on acc.

Science and Mechanics, 450 E. Ohio St., Chicago 11, Ill. Bi-mo. 20c. B & w pictures of new inventions, crafts, etc. Payment: $5-$25 on acc.

FARM AND LIVESTOCK

Better Crops with Plant Food, 1102 16th St., Washington 6, D. C. Mo. 10c. B & w pix of human interest with agricultural background. Pay. $3 on acc.

Breeder's Gazette, Spencer, Ind. Mo. 10c. B & w pix of livestock and livestock farm scenes with caps. Pay. $2-$5 on pub.

The Cattleman, 410 E. Weatherford, Fort Worth 2, Tex. Mo. 25c. B & w and color pix pertaining to the farm. Min. size of color trans. considered for inside and cover use, 4 x 5. Pay. varies on acc.

Electricity on the Farm, 305 E. 45th St., New York 17, N. Y. (10 times per yr.) 10c. B & w pix with caps. of new or unusual profitable uses of electricity on the farm. Pay. $7.50 per pic on acc.

The Farm Quarterly, 22 E. 12th St., Cincinnati 10, Ohio. Qtly. 50c. B & w and color. Min. size of color trans., 35mm. Pay. $10 for b & w; $50-$75 for inside color; $100-$150 for covers. Pay. on pub.

Market Growers Journal, 11 S. Forge St., Akron 4, Ohio. Mo. 50c. For commercial vegetable, potato growers. B & w photos with captions of greenhouses, irrigation systems, growing vegetables, growers, equipment in use, etc. Pay. $5-$10 on pub.

SPORTS AND HOBBIES

CQ, 67 W. 44th St., New York 36, N. Y. Mo. 35c. B & w pix of amateur radio subjects only. Pay. $5-$25 on pub.

Flower Grower, 70 E. 45th St., New York 17, N. Y. Mo. 35c. B & w and color pix of well landscaped, colorful gardens; closeups of flowers, house plants, flower arrangements; photo studies of flowers, vegetables, fruit, trees, lawns; how-to-do-it pix either singles or series. Min. size of color trans. 4 x 5. Pay. $5-$10 for b & w; $50-$75 for inside color; $100 up for covers. Pay. on acc.

Golf World, Box 591, Pinehurst, N. C. Wk. 15c. B & w golf pix only, preferably action shots or unusual news photos. Pay. $1-$3 on pub.

Model Railroader, 1027 N. Seventh St., Milwaukee, Wis. Mo. 50c. B & w pix of scale model miniature railroads and related equipment, i.e., cars, locomotives, etc. Pay. $5-$15 on pub.

National Skiing, Box 7858, Lakewood Branch, Denver 15, Colo. Semi-mo. Nov.-Mar. $2 per yr. B & w ski pix, action and scenic, mountain pix, winter shots, pic stories on skiing. Pay. varies on pub.

Salt Water Sportsman, 157 Federal St., Boston 10, Mass. B & w action shots of salt water fishing, surf, inshore or big game; also pic stories of salt water sport fishing. Pay. $3 up. Pay. on pub.

Ski Magazine, Box 1101, Hanover, N. H. Oct.-Mar. 35c. B & w snow scenes, ski resorts, action shots of prominent skiers. Pay. $3-$5 on publication.

Speed Age Magazine, 41 E. 42nd St., New York, N. Y. Mo. 35c. B & w and color on all phases of automotive racing. Min. size of color trans. 35mm. Pay. $5 for b & w; varies for color. Pay. on pub.

Sports Review, 185 N. Wabash, Chicago 1, Ill. Qtly. 50c. B & w and color action pix of basketball, baseball, car racing and football games only. Min. size of color trans. 2¼ x 3¼. Pay. $5-$7.50, $10-$25 for inside color. Pay. on pub.

JUVENILE

Boys and Girls, 230 W. 5th St., Dayton, Ohio. Wk. $1.15 per yr. B & w pix of nature, history, interesting events, etc. for children in grades 4-6. Pay. on acc.

Boys' Life Magazine, New Brunswick, N. J. Mo. 25c. B & w pix in series on boys' activities; how-to-do-it articles on crafts and hobbies; outdoor interests. Must be strong in action and interest and technically excellent photography. Best to query first. Color used rarely, on cover only. Cover must have action, definite boy interest, story-telling quality, unusual type of subject. Pay. b & w $5-$10 per pic, color $100 up. Pay. on acc.

Child Life Magazine, 136 Federal St., Boston 10, Mass. Mo. except July and Aug. 30c B & w pic stories on animals, nature, hobbies, trips and humorous subjects with appeal for children 4 to 9 years old. Pay. $5-$7.50 on pub.

Pioneer Trails, 8 N. Sixth, Richmond, Va. Qtly. 50c. B & w photos of boys and girls, 12-14 yrs. of age, in work, play and church activities. Pay. $3-$5 on acc.

Teen Time, Winona Lake, Ind. Wk. 5c. B & w hobby pix, family, boy and girl group scenes, travel. Pay. $2.50-$5 on acc.

Teens, 1703 Chestnut St., Philadelphia 3, Pa. Wk. $1.20 per yr. B & w teen-age action shots, symbolic photos and scenic views. Pay. $3 on acc.

RELIGIOUS

Catholic Boy, Notre Dame, Ind. Mo. 25c. B & w pix pertaining to youth. Pay. $3.60 ea.; $10 for cover. Pay. on acc.

Christian Union Herald, 209 Ninth St., Pittsburgh 22, Pa. Wk. $3.25 per yr. B & w pix of animals, youth, family and religious subjects; also travel in Africa, Pakistan and Egypt. Pay. $1-$6 on acc.

The Grail, St. Meinrad, Ind. Mo. 25c. B & w pix of family activities, children. Pay. $5-$10 on acc.

Information Magazine, 401 W. 59th St., New York 19, N. Y. Mo. 25c. B & w pix, Catholic Church interest; pix of individuals, celebrations and Catholic action. Pay. $5-$10 on acc.

The Priest, 41 E. Park Dr., Huntington, Ind. Mo. 25c. All types of b & w religious pix, esp. Catholic; famous religious bldgs., cathedrals, shrines, basilicas, etc. Pay. $5-$10 on acc.

TRADE JOURNALS

American Bicyclist and Motorist, 461 8th Ave., New York 1, N. Y. Mo. 35c. B & w pix of bicycle events and uses, bicycle displays, safety measures and tests; bicycles at school, monthly "Miss Bicycle" feature. Pay. $2-$5 on pub.

American Lumberman, 139 N. Clark St., Chicago 2, Ill. Semi-mo. 25c. B & w pix of exteriors, modern retail lumber stores; smart merchandising displays with human interest angle. Pay. $5 on acc.

American Motel Magazine, 5 S. Wabash Ave., Chicago 3, Ill. Mo. 35c. B & w pix of motel settings, interior or exterior, with human interest. Subject must be a new idea or old one revamped. Pay. $3-$5 on acc.

The Bicycle Journal, 606 S. Main, Ft. Worth 4, Tex. Mo. 25c. B & w pix of bicycle leg art with model release; interiors, exteriors and (*Continued on page* 124)

These listings are taken from the hundreds of market outlets listed in the 1956 revised edition of Where & How To Sell Your Pictures, *by Arvel W. Ahlers, to be published next month by Amphoto. Price $1.95.*

Great things are doing

Progress goes in spurts—and sometimes a spurt becomes an explosion. In the past year or so, you've seen such an explosion in Kodak films. New names, new properties—Kodak Royal Pan, Kodak Tri-X, the new Plus-X, new high speed Ektachrome, new Panatomic-X, new Verichrome Pan—they're toppling old standards, creating new horizons.

Look at what has happened:

• Kodak Royal Pan and Kodak Tri-X—combining fantastic speed with finer grain and superb tone scale—have made the old-type "super" films look slow as mud turtles.

• The new 35mm Kodak Plus-X—with an exposure index practically as high as the old "super" films—yields both finer quality and far finer grain.

• The new Kodak Panatomic-X—with *micro*-fine grain, extreme image sharpness, great latitude in development contrast, and very rapid processing—operates in a speed range comparable to the old *medium*-grain films.

Color revolution

• The new Kodak Ektachrome Film has *tripled* the speed of miniature daylight-type reversal-type color-transparency films . . . multiplied the speed of the old-type Ektachrome . . . along with finer grain structure and sharper images than the old Ektachrome provided . . . *plus* such ease of processing at home that you can have finished color transparencies a couple of hours after shooting the last picture on a roll.

• The new Kodacolor has brought you the first "dual-purpose" color film—equally suitable for daylight or clear-flash shots, with no need of conversion filters for either—no need for blue bulbs except for "fill" in daylight shots—and no speed sacrifice with either daylight or flash.

• Processing cost and film cost have been separated in Kodachrome and Kodacolor films—making the film easier to buy—delaying the cost of processing until after the film is processed.

THE MODERN FILMS AND THEIR SPECIAL FIELDS

Kodak film and sizes:	Experts' choice for:
Kodak Royal Pan (*sheet*) **Kodak Tri-X**—*TX127, 120, 620, 828, 135 (20 & 36 exp.), and packs*	Extreme sensitivity, difficult light-and-action situations.
Verichrome Pan—*VP127, 120, 620, 116, 616, 118, 124, 130, 122, 828 (and film packs)* **Kodak Plus-X**—*PX-135 (20 & 36 exp.)*	Fine grain combined with high speed, superior panchromatic quality, excellent enlargements, all-around use with daylight and flash in normal picture situations.
Panatomic-X—*FX127, 120, 620, 828, 135 (20 & 36 exp.)*	Microscopically fine grain, good working speed, extreme sharpness of image detail, for finest textural quality and big enlargements up to photomural size.
Kodachrome—*K828, 135 (20 & 36 exp.) (Daylight and Artificial Light Types)*	Miniature color transparencies and stereo, finest image texture and detail, brilliant projection quality.
Ektachrome—*E120, 620, 828, 135 (20 exp.) (Daylight and Artificial Light Types)*	Miniature and larger roll-film color transparencies, higher film speed, fast action and difficult light situations, easy immediate processing.
Kodacolor—*CU127, 120, 620, 116, 616, 828*	Color negatives and album prints, good speed, more exposure tolerance, maximum convenience (one "dual-purpose" type for both day and clear flash).

Popular-film revolution

• And to cap the climax, the most popular film in the world—Kodak Verichrome—has been switched over to full panchromatic Verichrome Pan . . . with the same speed range as Kodak Plus-X. This brings panchromatic quality, finer grain, and finer image quality to the "popular snapshot" field (see box). Verichrome Pan will be issued in film packs as well as all the popular roll-film sizes.

All this adds up to a real revolution—and puts in your hands the finest array of modern films that has ever challenged a photographer's skill. Technically speaking, the second half of the Twentieth Century is away to a very promising start.

New techniques, new words

Every revolution has a basis. This one comes from some radical advances in

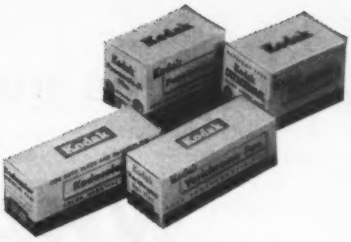
emulsion-making knowledge, new techniques in putting the emulsion ingredients together, new refinements in optical and chemical sensitizing. These add up to finer grain with higher speed, more generous underexposure latitude, finer chromatic balance, faster processing with better contrast control. Kodak Royal Pan Film happened to be the first of the new films based on the new techniques—so our film experts call them all "Royalized" films.

You're hearing another new word, too—"acutance." This is the big ingredient in image sharpness. A negative with superior acutance (such as you get with the new Panatomic-X) has less spread within the image. Details are sharper, image edges are crisper, everything is more cleanly defined.

The new speed line-up

One beautiful thing about this group of new films is the logical way the speeds

in Kodak films



WHY "VERICHROME PAN"

You may wonder—since Kodak Plus-X Film and new Verichrome Pan are both panchromatic and the same speed—why use two names?

Our reasons are partly practical—partly sentimental.

For many years, Kodak Verichrome has been the most popular film in the world. To millions, "film" and "Verichrome" mean the same thing. Verichrome was our first popular high-latitude *ortho* roll film. It was introduced in Mr. Eastman's lifetime, and he took great pride in it. It is a part of the Kodak tradition, a part of photographic history.

Plus-X is also a famous roll film, among experts. And in recent years, more and more people among the general public have learned to appreciate panchromatic quality. We feel the time is now ripe for a modern panchromatic Verichrome.

So, we have kept the Verichrome name that millions rely on—added "pan" so the expert will know what he's getting—and are also keeping Plus-X as a 35mm name for those who, like us, are sentimental about their favorite films.

If you have been using Kodak Plus-X roll film or film pack—you can switch without hesitation to the new Kodak Verichrome Pan. You'll get all the qualities Plus-X has always had.

line up, as you progress from the ultra-speed types to the mid-range fine-grain types to the new micro-grain Kodak Panatomic-X:

• ***Ultra speed.*** Kodak Royal Pan and Kodak Tri-X. Indexes, 200 daylight, 160 tungsten. These, like all indexes, include a generous safety factor; so the expert has learned to make exposure tests with his own equipment, and determine what meter settings give exactly the negative density and quality he prefers. Experts with correctly adjusted equipment commonly set their meters at 400 to 800 for these films; press photographers, using vigorous processing, often standardize on 800 or 1000. In emergencies, where negatives must be had even at sacrifice of quality, these settings are often exceeded. Clearly, these are the films for the toughest "existing-light" conditions, the fastest action, the impossible situations.

• ***Mid range.*** Kodak Plus-X and Kodak Verichrome Pan. Indexes, 80 daylight, 64 tungsten. Here again, the expert runs tests with his own equipment, and chooses an exposure basis that gives the negative density and quality he likes best.

• ***"Micro-grain" range.*** The new Panatomic-X. Indexes, 25 daylight, 20 tungsten—including safety factor. This is the film for utmost image sharpness, finest

grain structure, biggest blowups from miniature negatives and small areas of larger roll-film negatives.

Grain and quality line-up

All the new films are finer in grain and superior in tonal quality to the corresponding old-type films. For micro-fine grain, use Panatomic-X; for fine grain, Plus-X and Verichrome Pan; for finer grain than the old-type "super" films, Kodak Tri-X and Royal Pan.

In addition, all these new films yield sharper, crisper images than the corresponding old-type films.

Fast-processing line-up

All the new films are designed for more rapid development than the corresponding old types. Processing recommendations should be followed carefully. Grain structure is so good that special fine-grain developers offer no benefit (and we suggest you don't use them, because some of them cause scumming).

In Kodak D-76, the new roll-film Panatomic-X develops in 7 minutes. The new 35mm Panatomic-X develops in 7 minutes in D-76 diluted 1-to-1. Kodak Tri-X takes 11 minutes in D-76; Plus-X, 8 minutes in D-76; Verichrome Pan roll film, 12 minutes in D-76 (shorten this to 8 minutes for Verichrome Pan 828).

If you combine this fast developing with a fast fixer (such as Kodak Rapid Fixer) and use Kodak Hypo Clearing Agent so you can shorten the washing time—the whole develop-fix-wash boils down to about half an hour or even less!

New color-film line-up

The new Kodak color line-up is just as logical as the black-and-white:

• For big album prints, least equipment, highest color-film speed, the new day-and-flash Kodacolor Film.

• For crispest, sharpest, most detailed color transparencies . . . for finest image texture . . . and for stereo . . . Kodachrome Film.

• For transparencies in difficult light . . . for fast action . . . for both miniature and roll-film transparencies . . . for easy, *immediate* processing and viewing . . . Kodak Ektachrome Film.

Off to a big New Year

We know 1954 and 1955 will be noted as sensational years in future photographic histories. But the rest of 1956 will be the kind of year you make it. We hope your arsenal of new Kodak films will be as big a challenge to your imagination and picturemaking skill as it was to our research and production people . . . who at this point, we must admit, are pretty proud of themselves.

Kodak

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

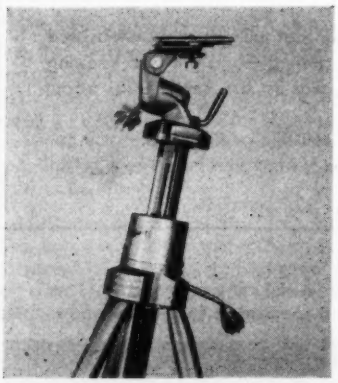
MODERN'S HOME MOVIE COURSE: SECTION 4

WHAT MAKES A GOOD MOVIE TRIPOD?

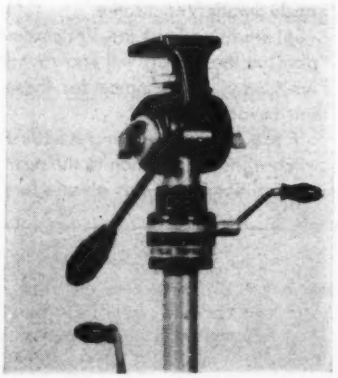
by PETER LEAVENS

Here are several important design considerations you should be think-

Extremely light tripods like this Rowi can be carried in your pocket. They'll support small 8mm cameras enough to remove most shakes.

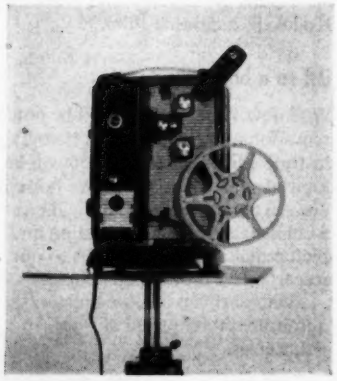


The panhead of this Davidson Star D Comet has a platform that can be tilted to compensate for uneven ground. Also used for special effects.

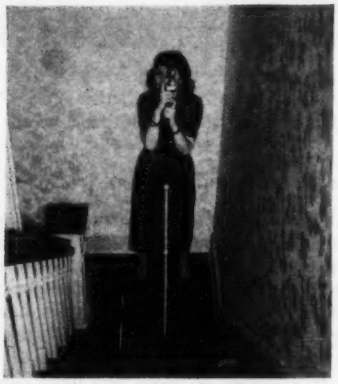


This Quick-Set tripod is equipped with the Gearapan, operated by the middle crank. It helps make smooth, even pans. Gear ratio is 60 to 1.

A good tripod is an all-around home movie aid, that holds your camera



Some tripods today have accessory table tops that can support any amateur projector. Tripods assure solid, even projector support.



The Unipod can come in handy in spots like this where it might not be too easy to set up a tripod. Support however, is strictly vertical.

A rock solid support is a must when you shoot with long focal length lenses like this six inch telephoto. Any camera movement is multiplied.

ONE OF THE major afflictions of many home movies is the image that seems to dance all over the screen—making the audience seasick and the movie fan miserable. If you are one of those people having trouble with unsteady screen images perhaps you need a tripod.

Hand holding may be all right for short bursts of film with a light camera, but when you start using longer focal length lenses and shooting extended scenes, it means bad footage.

If you want some idea of what happens when you hand hold even a small 8mm camera just for a short time, try this test. Point a pencil at a spot on the wall. After a few seconds you will probably have trouble keeping that pencil where you want it. Translate the pencil movement into terms of a small camera. Then multiply by the weight of a big 16mm roll film camera. Now you can see what hand holding can do to your movies.

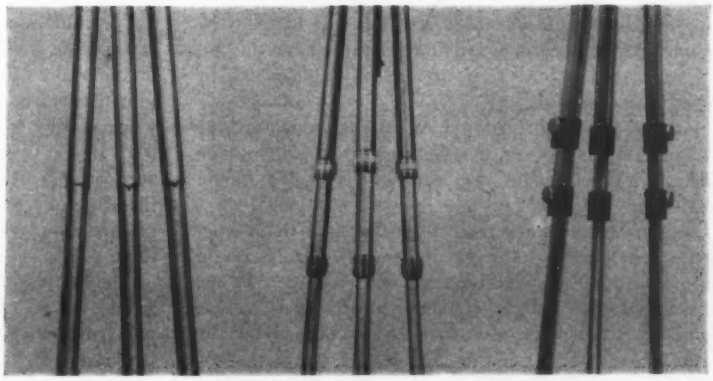
Furthermore, movie camera shutters operate at comparatively slow shutter speeds. At 16 frames per second you are shooting at about 1/30 second and at 24 fps, approximately 1/50 second. Any camera movement will result in some blurring of the picture.

Camera movement becomes really important when you shoot with telephoto lenses. Even the slightest movement becomes magnified in projection. The limits of the top and bottom and sides of the screen image seem to be constantly on the move—and they are.

For a smooth panning effect, a tripod is almost a must. When you hand hold and attempt to swing the camera in a pan shot, all the care in the world won't completely eliminate sway from your body. One of the reasons that amateurs are advised to steer clear of panning is that a good pan requires a tripod. The tripod gives you a great (*Continued on page* 120)

ing about when you buy a tripod and panhead for your movie camera

This is a Linhof panhead. It features a wide platform and a level that helps to get your camera properly alligned on any kind of terrain.



Here are three types of tripod legs. The tubular type, on the left, are held in place, when extended, by snap pins. Legs in the center, also tubular, are held in place by lock rings. Pressure screws lock the channel-type legs at the right. Latter two types can be adjusted for intermediate lengths.

rock steady, helps with your titling, and acts as a projector stand.

If you have two tripods one can be used to monitor long distance telephoto shots, while the other steadies the camera. Useful for nature films.

Elevator tripods have become extremely popular in the past few years. They're great where sudden changes in elevation are needed.

Shooting titles is another use for your tripod. Placing letters on the floor makes animation possible and offers a really steady title board.

MODERN'S HOME MOVIE COURSE: SECTION 4

EDITING YOUR MOVIES

by ARAM BOYAJIAN

YOU MAY HAVE heard of this business of editing—but because of the mumbo jumbo that it has been surrounded with, you've been shying away from the whole thing. There's nothing mysterious about editing or what it does.

How much editing you will do depends on what you are after. If you are making what amounts to a movie record of your family you may feel that editing is not for you—or at least not very much of it.

But editing can mean merely cutting off the perforated tails at the end of a reel of film when it comes from the processor. You may even go as far as taking two or more small reels and splicing them together on one big reel. Adding titles to your films is another step in the editing direction.

Cutting out badly exposed or out of focus sections of your films is editing, too. Getting rid of bad footage makes it a lot easier for your audience to enjoy a movie session.

You may have some really fine footage—that somehow doesn't belong on a particular reel. It might be a shot of Aunt Mabel interspersed with footage of your last vacation. Aunt Mabel may be just the thing for some other film, one already shot or planned for the future. So you cut out the footage and store it away. You may not realize it, but you've been editing.

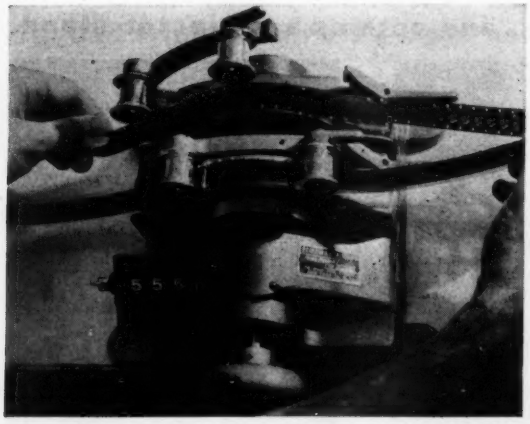
When you edit you take a miscellaneous collection of film that may or may not have been shot around a central theme, and weld it together into a coherent unit. It is the means by which continuity, balance, and dramatic emphasis are added to your films.

Once you start editing even a little bit beyond the elementary stages, the problem of organization rears up. It doesn't take long to get tangled up in a hopeless mass of spaghetti that once was treasured film. Once the editing process gets out of control film can be damaged, soiled, mislaid, or cut where you really didn't want to cut.

The professional editor faces the same problem. He's worked out a system that helps keep things going and in the right direction, and is designed to protect his film. He starts to work by first putting on a pair of white editing gloves. An ungloved hand never touches film. If you've been getting finger prints on your footage cotton editing gloves probably will do away with that in short order. You can get them at any motion picture supply house. Many camera stores also carry them.

The professional editor does his editing on a work print—a copy of the original film. He stores the original away where it's safe from all the catastrophes that seem to happen during editing.

You may not feel that the expense of a work print is worth it. However, when you find yourself editing



The synchronizer is used by the professional film editor to match work print and original. Synchronizers are expensive pieces of equipment but can be rented from motion picture supply houses for a small charge.

When dealing with large amounts of film the breakdown is one of the simplest ways of keeping things in order. All shots of a similar nature are grouped together in one place. Each shot is marked.

PART ONE

a huge amount of film, the money spent for a work print may result in saving your precious original film from irreparable damage. You can get a work print from either an independent laboratory or from the manufacturer of your film.

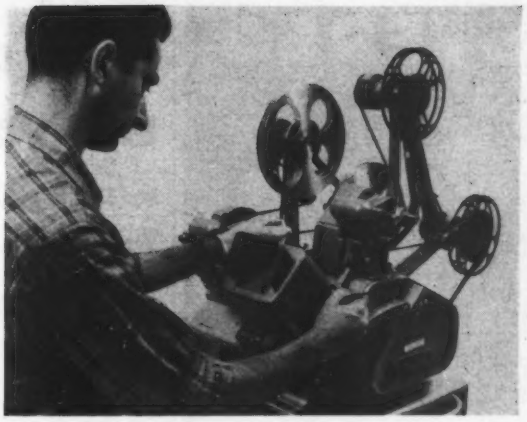
Work print prices vary from processor to processor. Eastman Kodak Company makes copies of your film that approach the fidelity of the original. Black-and-white from 8mm color costs 9 cents per foot, while black-and-white from 16mm color runs about 13 cents per foot. Color prints from 16mm color originals run about 17 cents per foot, and 15 cents for 8mm.

Ansco will make work prints from only 16mm. The charge is 12 cents for black-and-white and 16 cents for color—both from color originals.

However, one independent laboratory in New York, offering rough work prints, charges a minimum of about $5.00 from color, and about 8 cents per foot for a color work print. Another charges 6 cents per foot for the black-and-white, and 9 cents per foot for the color work print. Independent labs usually will not handle 8mm film.

Once you have the work print, the original is stored away until final editing. Then the original is cut to conform to the work print. You handle the original only once during the editing process.

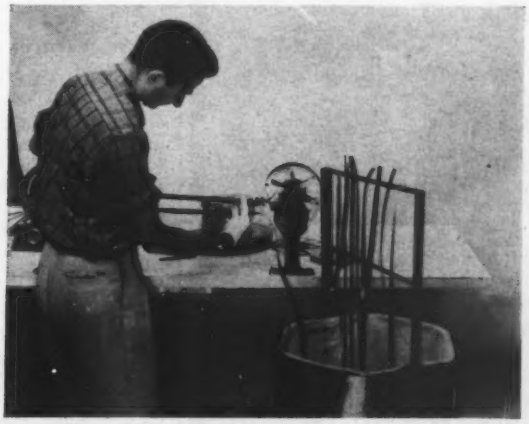
Suppose you make a mis- (*Continued on page* 116)



The Moviola is the keystone of any professional editing room. It performs the same job that the viewer and projector do, but is much more suited to the tremendous volume of film that is handled.

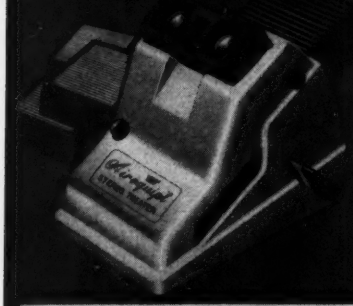
This is a typical professional editing room. Few amateurs can afford the space for this kind of setup; note that everything has its place. Proper organization is the key to good editing practices, amateur or pro.

The flange aids in breakdown. Apply tension firmly on the film, and hold one edge against the flange, for neat rolls. A flange can be made by removing one side of a reel and smoothing rough edges.



Working with a film barrel is the best way to keep precious film clean. Film barrels can be made from almost any kind of box or barrel, provided it is lined with clean, soft, white cloth to protect film.

THIS IS
STEREO



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Dr. Cinema says:

by DICK HAM

Want to try a complete film project? A travel film is a natural for the American movie maker

"Yes, Sir," shouted my friend above the whine of his power saw, "it takes a lot of time and lots of work, but it's sure worth it." The object of all this time and work was an almost-finished Hi-Fi cabinet, made of walnut and designed with a very professional flair. Each evening, this fellow comes home from his work in an advertising agency and ties into this current project with an energy that is nothing short of enviable. Anyhow, it made me wonder just how many amateur movie makers take their own hobby that seriously.

Aside from the typical home movie enthusiast who merely wants to record the growth and adventures of his family, there are quite a few others who have always wanted to set up, shoot and finish a film as a complete project—just as my friend does with his cabinet. Suppose that this is something you've always wanted to do, what happens next?

After deciding something like this, the next and biggest problem is: what to shoot. Over in England, whenever a camera club decides to get together to make a film, they usually tackle some sort of dramatic story, complete with naive bits of native humor. The resultant strain on writing, casting, acting, directing, shooting and editing talents make this sort of film a very great challenge indeed — especially since we're all surrounded by the professional dramas of both Hollywood and T-V.

Make a travel movie

In America, the favorite type of amateur movie production seems to be the travelogue. Now, here I think we're on much safer ground, since most commercial travel films resemble at best a series of travel posters strung together on a line of dull narration.

Not long ago, I attended a meeting of the Los Angeles Cinema Club and saw an evening of travel films which the members had made. Though most of them were over-long, they were generally more entertaining than the typical Hollywood product. Instead of the usual animated picture postcards in color, these films had a freshness and variety of viewpoint which, though rather naive at times, managed to keep the subject both informative and entertaining.

So, as you drag out the maps for planning this summer's vacation, don't forget the movie possibilities. Whether you head the radiator ornament in the direction of New

(*Continued on page 96*)

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DR. CINEMA

(*Continued from page* 94)

England, San Francisco or New Orleans, the chance to do a good, complete travel film is right there in front of you. It might even be a darned good idea to do a little research on the place before you leave. A couple of hours in the local library reading up on your destination will more than likely make you even more enthusiastic about going ahead with the movie.

Now one of the most common pitfalls of most amateur travelogues is trying to cover a great variety of subjects with too few shots. You've probably sat through them too—where the recent traveler hollers over the projector noise, "Now we're in Yellowstone—that's Old Faithful—and there's Salt Lake. Hey—was that the Tabernacle we just passed? Anyhow, there's the Golden Gate"—and so on.

Shoot in chapters

The secret of making these subjects interesting is to shoot complete sequences around them—without letting them get too long. In other words, each new spot should have a small chapter all by itself and each of these sequences should have some sort of visual continuity as well. The standard, establishing long-shot of Old Faithful is one that is included on most every trip to Yellowstone. But in addition to this scene, also film some medium shots, close-ups of the faces of your family reacting to the geyser, close-ups of the steaming pools around it. Perhaps there are some extra-interesting facts about Old Faithful (uncovered during your library "research") which will guide you when you're shooting—facts that will make your film more interesting to the folks back home.

Re-identifying the various members of your family in succeeding locations will maintain the visual continuity you're after. Also, closeups of signs along the way will certainly help. Or perhaps you'd rather use a map. To film an animated line that will show your route get an outline map on white paper, and cut out a ¼-inch channel along the route your trip covered. Then, place the map against a black background. Between the black background and the map, insert another white sheet of paper that fills the channel completely. You can animate the map line by pulling out the white paper to reveal the black background. Pull out the white paper a tiny bit and expose one frame. Pull it out a bit more and expose another frame. Keep it up until the entire channel is shown in black. When you project at regular projection speed the line will appear to move from place to place in one continuous movement.

Use restraint

If you're fortunate enough to have a couple of "characters" in your own family, why not consider some sort of running gag. Films about camping trips are ideal for this. You know, the pair who came all loaded down with equipment—who couldn't get anything to work. In the last scene we see them silhouetted against the setting sun—

(*Continued on page* 98)

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It is also true that other cameras are often fitted with **Nikkor lenses** by their owners—yet the NIKON S-2 is the only camera furnished with Nikkor lenses as *standard equipment.*

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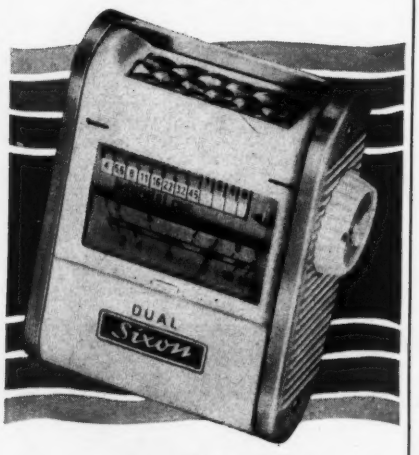

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DR. CINEMA

(*Continued from page* 96)

still trying to put up their tent. Or you can film the gal who never cast a trout fly in her life—and the string of trout that literally fought to get onto her hook. Anyhow, just don't make the mistake of over-doing this sort of thing. A small bit of it can go a long way.

How the professionals do it

Among the more financially-successful travelogue-makers are those fellows who spend four months of each year traveling in and shooting some very picturesque parts of this world. Film and equipment are identical to that used by thousands of amateurs.

The way they approach a subject is to first identify it by means of a long shot—nicely composed. Then we go closer, noting interesting details and people along the way. In this manner we progress on up to the principal interest of that spot. It may be a factory, a waterfall or a public monument. However, included in *every* film are several close-up sequences showing how things are done. It may be on the making of pottery, costume jewelry or lace, but the sequence is always detailed and interesting and seldom fails to draw applause from the audience.

BFI PROCESSOR

(*Continued from page* 48)

running water for 6 minutes. This is most easily done by removing the final wash tank and pushing the reel down into the water jacket. The illustrations show various details of the processor.

A few precautions

Some care must be exercised to prevent spilled solutions from running into tanks containing other solutions. The lid should be raised straight up when it is lifted off.

Floating lids are supplied to keep the solutions from oxidizing during storage. Be sure to remove the lids before pushing the reel into the tanks—it's easy to forget to do this.

The BFI No. 80 one-minute film developer diluted 3 to 1 proved to be a powerful, clean working formula. It would be better with roll films than with 35mm, for there was apparent graininess (about the same as that produced by full development in D-76) in 10X enlargements. However, by diluting 6 to 1 and developing for 2½ minutes, somewhat "softer" negatives and less graininess can be achieved.

There is one piece of advice in the instruction sheet which can well be ignored. This states that you should apply some petroleum jelly or other lubricant to the reel rod, if it doesn't move freely in the turret opening.

The reel rod is used as a measuring stick when filling the tanks. If the marks could be made more visible it would be an improvement.—CHARLES HELLMAN

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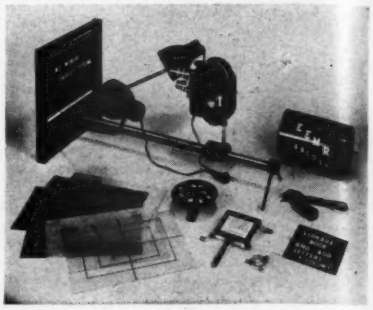

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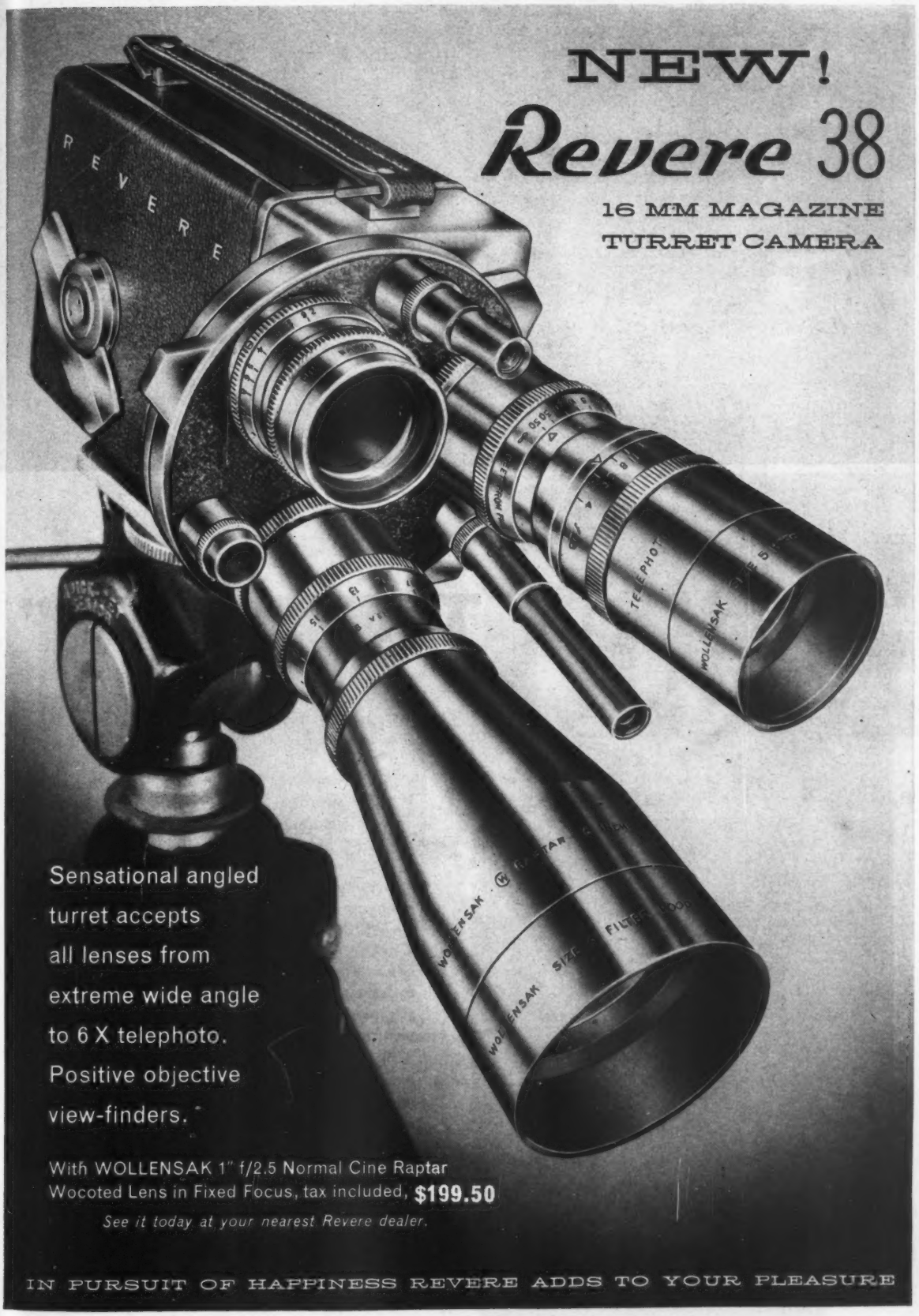
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"I TRIED IT MYSELF"

THIRD PRIZE $10. Fog's often brighter than you think—don't overexpose! H. Millard, New York, N. Y., set Rolleiflex at f/11, 1/50 with Super-XX, "burned in" rooftops.

SINCE a photograph is often "made" because a small surprising object was included, try to give it special treatment. Set it off. Sometimes this can be achieved when you take the picture—by selective focusing and/or framing. Often, you can do it by appropriate cropping during enlarging. In the soccer game, *above*, the camera lens was focused on the ball, which separated it from the background of running players. (In addition, extreme horizontal cropping forces even more attention on the ball.) *At left*, the little dark human figure is isolated in a nearly empty street. And the child, *lower left, opposite page*, is set off by the frame made by the hydrant and curb-parked cars. At *far right, opposite*, pigeon and statue were part of a much larger picture.

"I Tried it Myself" is a monthly contest for black-and-white prints only. You may enter any number of pictures, but be sure your name, address and all technical data appears on the back of each print. Pictures must be 4 X 5 or larger. Please enclose a *stamped (first-class postage), self-addressed envelope* if you want us to return pictures we're unable to use. All entries are considered for use elsewhere in the magazine. Send them to the Columns Editor, MODERN PHOTOGRAPHY, 33 W. 60, New York, N. Y.

MODERN PHOTOGRAPHY'S MONTHLY CONTEST
FIRST PRIZE $25
SECOND PRIZE $15
THIRD PRIZES $10

◁ **$25 FIRST PRIZE.** Whirling in space, soccer ball was stopped at 1/250 sec. against tension of blurred background. Ed Meyers, Rochester, N. Y., prefocused with Rolleiflex at f/11.

SECOND PRIZE $15. Back-lit close-up ("I got the idea from the movies," says Lou Swanson, LaHabra, Calif.) was cropped from full length shot. Graflex Super D 4x5 camera was set at f/8, 1/200. ▽ Film was Super Panchro Press, Type B.

THIRD PRIZE $10. Who says the subject *must* face △ the camera! Squat, rear end view is typical of tiny children. Camera being slightly higher than subject here accents his compact little size. Robert Stanley, Brooklyn, N. Y., Rolleiflex, f/8, 1/50.

THIRD PRIZE $10. Bird brained? Not one to be ▷ ruffled by such a "chance" shot, David Strickler, Hummelstown, Pa., set Rolleiflex at f/8 and 1/100 sec., ignored busy environment of New York City's Rockefeller Center. He focused sharply on main subjects (statue head and pigeon) thus simplifying background —later cropped to eliminate distracting subject matter.

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BOOKS in use

by GEORGE B. WRIGHT

A little color in your (reading) life—some current books

There is a nice little book on color just received which should interest many amateurs. It's called *The Colour Book of Photography,* by Lucien Lorelle (Focal Press-Amphoto $3).

Written originally in French, published (in translation) in England, and sold in America—which is a wonderfully complicated way of arriving at a book—it turns out to be a very lucid and useful little item.

Included with it is a folder which lists what appears to be every color film available in this country and Europe, with filter recommendations and flash guide numbers, with speed ratings in both British and American systems.

The text begins at the simplest level, gradually getting into more complicated aspects of color but remaining clear and detailed. After the characteristics of film, exposure and filter problems are covered, Lorelle covers portraits, indoors and out, landscapes, still life, color at night, interiors and copying. There is also a chapter on projecting slides. All aspects are well-illustrated, and 12 pages of color pictures are included.

New editions

New editions, somewhat revised and expanded of the Fred Bond books—*Making Better Color Slides* (Camera Craft, 2 vols., $3.50 each) and *Color—How to See and Use It* (Camera Craft, $2.75)—are also just out. These have been quite popular in their previous editions and are the most thorough treatments of the subject in print.

Armed with your first camera, a reasonable supply of film and Bond's color slide volumes you could arrive at the point of excellent 35mm color with some application—and, of course, some natural ability.

Color—How to See and Use It is a more general survey of the field with considerable material on color harmony and color schemes for your set-ups.

Let me remind you, too, that if you are taking color seriously you should have some of the Kodak data books, perhaps in the convenient form of the *Kodak Color Handbook* ($4) which includes: Color as Seen and Photographed, Color Photography Outdoors, Color Photography in the Studio, and Kodak Color Films. These booklets and others are available separately, of course, and you should check with your local camera store for these excellent publications. Look especially for their booklet *Kodak Ektachrome Film* (35c) which is an example of excellent, clear technical writing.

There is also another brand-new book called *Perfect Color Transparencies Every Time* (The Lofthouse Co. paper, $1.50) which packs a lot of data into a few pages. This has been written since the new, faster emulsions were introduced and the information is current and useful.

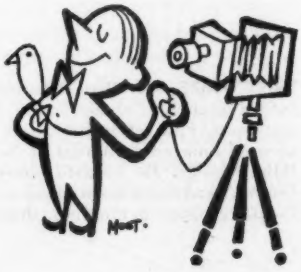
A little background

Color photography became a popular activity after 1935 when Kodachrome was introduced, but color photography had been practiced here a quarter-century before that by such "amateurs" as Edward Steichen and Alfred Stieglitz, and other processes, somewhat more complicated to use, preceded Kodachrome by many, many years.

Dr. Louis Walton Sipley has done an interesting account of all this in his *A Half Century of Color* (Macmillan, $8) with emphasis on the applications in the graphic arts field. His book is better illustrated than any other history I can recall and despite the wealth of technical detail involved in the subject, it is all easy and interesting to read.

And, by the way, don't forget to send a postcard to Amphoto, 33 West 60th St. for a copy of their new book catalog which lists over 600 titles. It's free—which is more than most things are these days.—THE END

All books mentioned are available through MODERN'S *book store. Ed*



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M-60	8½x4½x 8½"	16.95	9.95

- Genuine Leather
- Full Length Zipper
- Large Outside Pocket

Postage and ins. 25c

DALITE COMET SCREEN

	List	Special		List	Special
30x40	13.75	8.45	37x50	19.25	12.95
40x40	15.95	10.45	50x50	21.50	16.50

- Collapsible Tripod Screen
- Glass Beaded Screen surface

Postage and ins. 75c

TRIPOD CASE

List $4.50 — **1.95**

- Tripods Measuring 30½"
- Such as Star D, Hollywood, etc.
- Rexhyde, Zipper-lock
- Carrying Handle

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List $1.75 — **1.39**

- For 35 mm, 127, 120, 620, 616, 116
- Easy Loading
- Agitating Rod

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List $100.00 — **76.50**

- F3.5 coated Tessar Lens
- Synchro Compur SVS Shutter
- German Precision Reflex

Postage and ins. 50c

2¼x2¼ ROLLEICORD V

List $134.55 — **89.50** used

- F3.5 Xenar Lens
- Synchro Compur Shutter
- Latest Model

Postage and ins. 50c

35mm ZEISS CAMERAS

Latest Model Full Sync.

	List	Used
Contax II A F2.0 Sonnar	$345.00	$244.50
Contax III A F1.5 Sonnar	412.00	287.50
Contaflex I F2.8 Tessar	169.00	119.50
Contaflex II F2.8 Tessar	199.00	133.50

Postage and ins. $1.00

35mm NIKON S2

Latest Model CAMERAS

	List	Used
Nikon S2 F2.0 Nikkor	$299.50	$199.50
Nikon S2 F1.4 Nikkor	345.00	229.50

Postage and ins. $1.00

35mm PRAKTIFLEX FX

Latest Model Lens With Automatic Diaphrams

	List	Used
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Praktiflex FX F2.0 Westagon	179.50	122.50

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In Prontor Self Timing Shutter

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- Complete with Leather case

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2x2 33L Viewlex Projector

List $67.00 — **39.95**

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- F3.5 coated anastigmat lens
- 300 watt blower cooled

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- With Automatic Changer $36.75

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35mm KINE EXAKTA VX

Latest model with automatic Diaphrams and Penta Prism

	List	Used
VX with F2.0 Biotar	$329.00	$262.50
VX with F1.9 Xenon	398.70	264.50

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- 16mm Switar F1.8
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- Flash guaranteed for lifetime
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- For all shutters with X synchronization

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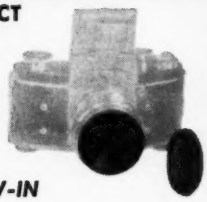

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FILM PROCESSING

(*Continued from page* 79)

permit easy and thorough washing of the film while it is on the reel.

Besides developer and tank you need a few other items. An accurate thermometer is a must. Avoid any kind so made that it is possible for the scale to slip in relation to the column of fluid.

Get a 32-ounce glass or enameled metal graduate for mixing chemicals; also a small graduate in which you can accurately measure out small amounts of liquid (1½ ounces, for example).

Invest in a length of rubber hose, plus the rubber fitting to attach the hose to the faucet. This is for film washing.

A couple of strong biting stainless steel film clips are necessary—one to hold the film, the other for the bottom of the film to prevent curling.

Keep a pair of empty quart bottles for storing shortstop and fixer solutions.

Finally, an interval timer, a watch, or clock with easily read dial. If it has a second hand, so much the better.

You also need: a pint of 28 percent acetic acid for shortstop; a quart of rapid fixer, such as Edwal Quick Fix; a small bottle of wetting agent, such as Kodak Photo Flo.

MIXING THE CHEMICALS: Measure out 1½ ounces of X-500; add 15 ounces of water, bring the solution to 70F. One way to warm a solution is to fill a bottle or graduate with hot water until the container is also hot. Pour out the hot water, pour in the cool developer, stir it about until it warms to the desired temperature. Solutions can be cooled the same way. Or set the beaker or bottle or developer in a sink full of hot or cold water until the temperature is correct.

Pour 30 ounces of water into one of the quart bottles, then add about an ounce of acetic acid (always add acid to water, not water to acid).

Mix up a quart of working solution of rapid fixer. The temperature of the shortstop and fixer solutions should be within five degrees of the temperature of the developer.

DEVELOPING THE FILM: Load the film into the tank in darkness; fit the lid on tightly, and turn on the room lights.

Be sure the developer is at 70F and pour it into the tank as rapidly as it will go. Start timing from the moment you begin to pour the developer. (It's a good idea to set the tank in a tray or an old enameled pot in order to catch any spill). You should be able to fill the tank in about 15 seconds.

Once every minute agitate the reel or the developer for 10 seconds. With the Nikor tank, this means lifting and upending it, and at the same time turning it so that the developer is redistributed evenly. Repeat the upending cycle three times; be sure to hold the lid on while so doing. Don't treat it like a milkshake—just turn it over and back easily.

Most other kinds of tanks have a reel which is rotated by means of a twiddle stick projecting through a light trap in the top of the tank. To agitate, you turn the reel in one direction for a few seconds, then in the opposite direction. Turn smoothly and with moderate speed—too much energy will knock the film off the reel. No matter what kind of tank you have, always agitate in exactly the same manner for the same length of time.

SHORTSTOP AND FIXER: About 20-30 seconds before the end of the last minute of developing time, pour all the developer in the tank down the drain. Then quickly refill the tank with shortstop solution (that's the diluted acetic acid). This immediately stops the developing action, and by washing the developer off the film, prolongs the life of your fixer. Agitate the film for 20-30 seconds, then pour out the shortstop.

Next pour in the rapid fixer and immediately agitate for about 30 seconds. After about a minute you can remove the lid of the tank and watch the fixer clear the unexposed silver off the film; agitate occasionally. Rapid fixers usually complete their job in about 3 minutes. If in doubt, leave the film in the fixer twice as long as it takes to clear the film.

WASHING: Pour the fixer back into the storage bottle, and connect the hose to the water tap. Adjust the hot and cold faucets so that the temperature of the water is between 65F and 75F, and a slow, steady stream is running.

The end of the hose should be located so that water comes in at the bottom of the reel, is forced up through the reel and out of the tank. On the FR tank, the reel spindle is hollow; slip the end of the hose over the spindle and you will have forced flushing. A Nikor reel is best washed by dropping it into a quart glass graduate. It will stop about halfway down. Pass the hose through the reel to the bottom of the graduate.

Wash films for about 20-30 minutes. Then mix up a tankful of wetting agent solution (follow directions on the bottle). Put the reel in the solution for about 30 seconds, remove it, hang the film up to dry in as dust-free a place as is available. If you've used the wetting agent properly, all the water should run off and the film will dry without water-spots or other blemishes. Hang a clip on the bottom to inhibit curling. When the film is dry, cut it into strips of three or four negatives each and place them in long glassine envelopes. Keep them free of dirt and fingerprints.—THE END

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WESTON
exposure meters
The Meters Most Photographers Use

2¼ REFLEX ACCESSORIES

(*Continued from page* 75)

The top of the Magnihood is cut out in contour-fitting fashion, so that the forehead and bridge of the nose fit snugly, eliminating stray light. Inside the Magnihood are twin magnifying glasses—one for each eye. Like the field lens, the Magnihood should prove a boon to reflex camera owners who have difficulty focusing in poor lighting conditions. There's also an excellent focusing hood without a magnifier tailormade for Rollei cameras.

When you attach the Pennar eye-level reflex focusing finder to the raised hood of a twin-lens reflex camera, you have a focusing and viewing image for eye-level operation (*picture* 6, *page* 72). It has two drawbacks. The size of the viewing image is decreased compared to the standard ground glass image and the image shows considerable loss in brilliance. While nothing can be done about the loss of image size, a field lens slipped over the ground glass will increase the brilliance considerably.

Lens adapters

Aside from one camera (*see chart, page* 54), twin-lens reflexes have fixed lens and shutter units. It would be nice however, if there were some way of interchanging lenses for wide-angle or long-focus effects. Lens adapters may be considered a compromise in this direction. Available for twin-lens reflexes are supplementary telephoto and wide angle lens adapters.

The Carl Zeiss Duonar (*picture* 7, *page* 73) is equipped with both male and female bayonet mount—the male bayonet fitting inside of the f/2.8 lens mounts of Rolleis and some Japanese reflexes having similar bayonet lens mounts, and the female fitting outside of the f/3.5 lens mounts.

All the lenses are quite limited in their practical application. Since a single lens adapter is used for viewing and focusing, you're limited to the type of subject matter which will permit enough time for the somewhat clumsy procedure of focusing with lens adapter mounted on the viewing lens and then switching it to the lower lens for shooting.

Tests with both Spiratone lenses (*picture* 8, *page* 73) showed that they produced acceptably sharp pictures only when stopped down to at least f/5.6. Tests on the Duonar showed it to be acceptably sharp even at f/4 and sur-

(*Continued on page* 108)

Normal 75mm field of view.

View with wide-angle lens adapter.

View with tele lens adapter.

View with Duonar lens adapter.

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Famous 35mm Single Lens Reflex Cameras, with Focal Plane Shutter, and all of the other exclusive features. All cameras with Penta Prism and Rangefinder. If Waistlevel Viewfinder is desired, deduct $25.00 from the following prices:

	New List Price	Demonstrator Excellent Condition	Used
50mm f3.5 Carl Zeiss Tessar	286.50	119.50	99.50
58mm f2 Carl Zeiss Biotar Pre-Set	298.00	179.00	149.00
50mm f1.5 Angenieux Pre-Set	416.50	299.00	192.00
50mm f2.8 Carl Zeiss Tessar Pre-Set	326.50	189.50	139.50
40mm f3.5 Makro-Kilar	229.50	189.50	155.00
58mm f2 Carl Zeiss Biotar Automatic	392.00	254.50	199.00
50mm f1.9 Schneider Xenon Automatic	398.70	259.00	165.00
50mm f2 Westagon Automatic	336.50	219.50	158.50
50mm f2.8 Westanar Automatic	296.50	179.50	139.50
50mm f1.9 Steinheil Quinon Automatic	298.70		

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35mm f4.5 Lithagon	$ 40.35	105mm f4.5 Wirgin Telepor	$ 19.95
35mm f2.5 Carl Zeiss Flektagon	109.50	135mm f3.8 Sun lens	35.00
35mm f2.5 Lithagon	59.95	135mm f3.5 Travenar Auto pre-set	49.95
40mm f4.5 Hugo Meyer	37.50	135mm f4.5 Schacht Travagon	29.95
40mm f3.5 Steinheil Cassaron	37.50	135mm f3.5 Arco Tele-Colinar pre-set	39.95
80mm f2.8 Carl Zeiss Tessar	99.95	180mm f2.8 Zeiss Sonnar pre-set	229.50
80mm f2.8 Schacht Travenar Auto pre-set	49.00	250mm f5.5 Meyer Goerlitz Tele-Megor	99.13
80mm f2.8 Biometer pre-set	69.50	300mm f4 Carl Zeiss Sonnar pre-set	328.50
85mm f1.5 Lithagon	83.35	400mm f5.5 Meyer Goerlitz Tele-Megor	134.50

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with 50mm f2.8 Westanar Automatic	104.50
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with 50mm f2 Westagon Automatic	134.50
with 50mm f2 Biotar Automatic	170.00
with 50mm f1.9 Xenon Automatic	184.50

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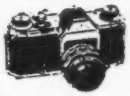

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58mm f2 Steinheil Quinar Automatic	199.50
50mm f1.9 Schneider Xenon Automatic	214.95
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35mm f2.5 Nikkor	139.50	105mm f2.5 Nikkor	152.50
50mm f1.1 Zunow*	430.00	180mm f2.5 Nikkor	399.50
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Leica M3 with 50mm Zunow f1.1*	984.50
Contax 11A with 50mm Zunow f1.1*	489.50
Contax 111A with 50mm Zunow f1.1*	539.50
Nikon S-2 with 50mm Zunow f1.1*	485.00
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Leica M-3 with 50mm f1.2 Fuji	479.50
Leica 111F with 50mm f1.2 Fuji	369.50
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(*Continued from page* 106)

prisingly crisp from f/5.6 to f/22. This lens, however, covers only a circular area approximately 1¾ in. in diameter, and therefore does not utilize the entire negative area (*see pictures, page* 106). Unfortunately, the Duonar won't focus closer than 12 or 13 feet on most cameras, so that when using it, it is impossible to get real close-ups or even large heads for portraiture.

Flash equipment

Flash equipment especially designed for twin lens reflexes includes the Rolleiflash (*picture* 9, *page* 74) and the Accura Reflex Master (*picture* 10, *page* 74). The Rolleiflash is fitted with a male bayonet which fits the bayonet not only of the Rollei cameras, but also some Japanese reflexes. A compact, well-constructed BC unit, the Rolleiflash may be used with two extensions in addition to the main light at camera position. The unit may be detached from the camera for bouncing the flash, but the cord is a little too short for maximum efficiency. The unit is provided with a built-in light for circuit testing, a flashbulb ejector button, and a manual switch for open flash work. A novel and useful feature of the Rolleiflash is a take-up spool inside the unit for winding surplus cord.

The Reflex Master flashgun (*picture* 10, *page* 74) will fit most twin lens reflexes. It is provided with a hinged slotted flap which slips onto the hood of the camera. The reflector is of the folding fan type, and the unit is so compact that it may easily be slipped into your pocket. The unit has a battery-capacitor circuit, but also can be operated with ordinary flashlight batteries. Like the Rolleiflash, it is also equipped with a circuit tester, a flashbulb ejector, and an outlet for flash extensions. The flash cord, barely one foot long, is much too short to permit removing the unit from the camera, either for bounce, or off the camera direct flash. However, aside from this minor disadvantage (which may easily be remedied by purchasing or improvising a longer flash cord) the Accura unit should prove useful to those interested in shooting flash pictures with the minimum of equipment.

Close-up accessories

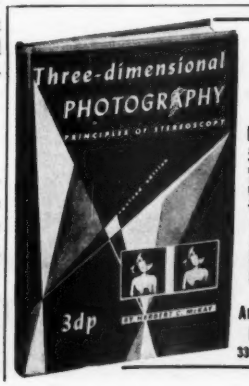
Most twin-lens reflexes have a minimum focusing distance of about three feet. Nearer objects are a problem since both the taking lens and the viewing lens must be adapted for such work, and in addition, there must be some method of compensating for the disparity of area as seen by the viewing lens and that seen by the taking lens. There are two methods of overcoming the problem. The method generally used employs two identical close-up lenses, one for the taking lens, the other for the viewing, plus a special prism which fits the viewing lens only, but bends its angle of view downwards to coincide with that of the taking lens. Quite a number of different designs are on the market, but you can get a good idea of the various types by looking at the pictures on pages 74 and 75.

Such supplementary close-up lenses may be used for copying and a wide variety of close-up work, but great care has to be taken to avoid distortion. Keep most of the objects being photographed on the same plane, and at all costs avoid tilting the camera. The slightest camera tilt can result in disastrous converging of vertical lines. Sometimes it is quite difficult to avoid obvious distortion without the swings and tilts provided by a view camera, but most of the time it can be avoided, even without the corrections. As a matter of fact, all the illustrations for this article were shot with the cameras and close-up lenses shown in this story.

Besides the prism arrangement, there's another method of making close-ups with the twin lens camera. The camera is shifted after the framing and focusing for the actual shooting. (*See picture* 14, *page* 75.) You'll need a tripod and an inanimate subject, but for accurate scientific work, or extreme close-ups such a unit will come in handy.

These then are your accessory tools to help you explore new fields of photography, to make the mechanics of taking pictures easier. True, the real impetus for better and more interesting pictures is the creative mind of the photographer himself. But a small shove in the right direction with one or two of such accessories may get you there a bit easier and faster.—THE END.

Editor's note: For information on the accessories mentioned, send a self-addressed, stamped envelope to Reflex Editor, MODERN PHOTOGRAPHY, *33 West 60th Street, New York 23, N. Y.*



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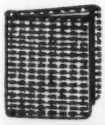

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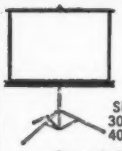

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What's Ahead?

by LLOYD E. VARDEN

Psychical research—will it lead to further experiments in spirit photography?

The existence of "spirits" has been argued back and forth for hundreds of years. Only those people having especially developed psychical powers — called mediums — are supposed to be able to see the invisible spirit images of the dead. However, some mighty big names have been associated with spiritualism, and photography has been their means of "proving" the existence of spirits.

Sir Arthur Conan Doyle published a book in 1923 entitled *The Case for Spirit Photography* in refutation of critics who had been bitterly attacking psychic photography. In this book are reproduced numerous photographs of spirit images, spirit handwriting examples, etc. (William H. Mummler in New York is credited with being the first to demonstrate the possibility of spirit photography in 1861. But more about Mummler later on.) A much larger book by James Coates, entitled *Photographing the Invisible* had appeared earlier, but Sir Arthur wanted to argue the case for spirit photography by giving examples and testimonies of others rather than discuss technique.

This book contains the names of scientists, e.g., Sir William Crookes, medical doctors, men and women of high non-professional rank, all of whom attest to the reality of spirit photography after "thorough" examination of the techniques employed. No fakery could be found.

Other books, such as *Modern Psychical Phenomena* (1919), had introduced earlier evidence and statements of famous people in this country in support of spirit photography. Mrs. du Pont Lee, of *the* du Ponts, had made a series of experiments in this field and asserted that in many instances she had taken the pictures and developed them herself to eliminate the possibility of any tomfoolery. Successful experiments were also claimed by Professor Ochorowicz, University of Warsaw; Professor Fukurai, University of Tokyo; Dr. Baraduc in Paris; Professors Henry Morselli, Camille Flammarion, Charles Richet and Joseph Maxwell of various universities.

With such distinguished people giving support to spirit photography there is no wonder that many people felt that the trial against William H. Mummler in 1869 had been unjust. Mummler set up in business to make spirit photographs of deceased persons after his "discovery" in 1861. He milked the rich and near-rich out of thousands of dollars before he was brought to trial for fraudulent practices. The case against him could not be proved legally because no one could state specifically how he accomplished his results. However, in an effort to win the case, the opposition tried to establish that any competent photographer could hoodwink the smartest person on earth—that is, the smartest in the hoodwinking business—into believing that no fakery had been employed during the taking of a so-called spirit photograph. Mr. Bogardus, a well-known New York photographer of his day, was appointed to make a spirit photograph in the presence of no less a person than P. T. Barnum who was really an expert at deceiving people. Barnum observed every step of the procedure, from cleaning the glass plate and coating it, to the final processing. He solemnly swore that no trickery had been involved. But Bogardus showed that even the great Barnum had failed to observe that while his picture was being taken a sheet of mica bearing a "ghost" positive image had been lowered from a concealed position in the bellows of the camera in front of the plate being exposed. The mica sheet was flipped back out of sight immediately before the plate was removed for development. This was not sufficient for a conviction, but Mummler's reputation was ruined.

Modern-day spirit photography

Although interest in spirit photography faded soon after Mummler's trial, it flared up even stronger, as already pointed out, before 1900 and remained a controversial field until about 1930. In 1939, Colin Evans, in England, published a paper in support of spirit photography and illustrated it by infrared photographs taken by Leon Isaacs and Dr. Mandor Fodor. Perhaps the coming of the war prevented the development of the usual heated controversy, but you can rest assured that the case for spirit photography will be raised again, probably by the International Institute for Psychical Research, and especially if extra sensory perception is definitely established as a scientific fact. E.S.P. is not the same as seeing spirits, but its proven validity could cause a good many people to take another look at the question: Do spirits exist and can they be photographed?—THE END

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Revere 26 F1.9 Turret	100
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HOW TO CHOOSE

(*Continued from page* 51)

reflexes. Each of these seven points is explained and analyzed thoroughly on pages 52, 53 and below.

Viewing lens

On some twin-lens reflex cameras, the finder lens has a larger maximum aperture than the taking lens. Besides delivering a slightly more brilliant image to the ground glass, the larger aperture lens shows less depth of field than the taking lens actually has. Thus, critical focusing seems easier since the image moves in and out of focus much more swiftly. In addition, should you make a small mistake in focusing, the slightly greater depth of field of the taking lens will take care of the error.

Ground glass

The ground glass construction in twin-lens reflexes varies considerably. A plain ground glass shows a more brilliant image in the center than in the corners. However, if the ground glass is combined with a field lens or condensing lens, or if a plastic field lens is used in addition to the regular ground glass, overall brilliance is increased, particularly in the corners. On the ground glass or underneath it may be several different devices for correcting parallax error (the variation between what the taking lens and the viewing lens see). Some ground glasses are actually smaller than the size of the negative. You actually photograph a larger area than you can see on the reduced size ground glass. Other ground glasses have lines on their surfaces to guide you in compensating for parallax errors. Automatic parallax correction usually involves two bars which move under the ground glass as you focus and automatically mask the ground glass to compensate for the parallax error.

Film advance

Which is faster to operate, a knob or a crank for advancing film? Crank models generally have the focusing knob on the left side of the camera; this may be a factor if you're left-handed. All crank models have an automatic stop—that is, as film is advanced, the crank will stop as the unexposed film is brought behind the taking lens. After the picture is taken, you can advance the film by crank until it stops at the next exposure. Many knob advance cameras also feature automatic film stop, but some are manual, which means that each exposure must be carefully aligned by watching the numbers on the paper backing through a ruby window. On many cameras the shutter is cocked automatically as the knob or crank is turned. On others you must cock it separately.—THE END

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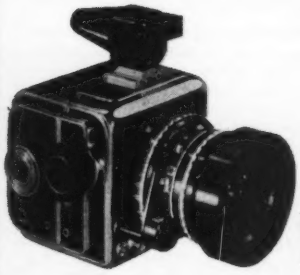

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Modern's Directory of $2\frac{1}{4}$ x $2\frac{1}{4}$ Eye-Level Cameras

Although the bulk of this special 2¼ x 2¼ issue is devoted to reflex type cameras, we haven't forgotten the 2¼ x 2¼ eye-level cameras.

Most of these are folding, bellows type cameras. Their main advantages are compactness and ease of handling and transportation. Some of them are expensive, extremely well made, and capable of taking pictures of top quality. With fast lenses and high speed films, they approach the abilities of the 35mm camera. If you like the 2¼ x 2¼ negative, but don't care for the bulk of the twin-lens reflex, cast an eye on these.

To avoid repetition in the following listings, here are some general notes.

The list has been limited to cameras having f/4.5 or faster lenses.

All the cameras are of the folding bellows type unless otherwise indicated. All have accessory shoes atop the camera except the Kodak Chevron. All take 120 film, except the Chevron, which uses 620.

Shutter cocking is a separate operation with all these cameras, and unless noted all have some double exposure or warning device.

The following cameras have coupled coincidence type rangefinders, combined in a single window with a viewfinder.

Ansco Super Speedex: Germany. 75mm, f/3.5 lens, focuses as unit to 3½ ft. Shutter, 1 to 1/500, MX sync. Film advance—Starter marks and automatic stop. $119.50.

Certo Super Six: Germany. 80mm f/2.8 lens, film plane focusing to 5 ft. Shutter, 1 to 1/500, L.V.S., MX sync. Film advance—wind paper to 9 on counter, then reset for automatic stop. Automatic parallax compensation. Double exposure prevention with warning signal and provision for intentional doubles. $99.50.

Super Baldax: Germany. 80mm, f/2.9 lens focuses as unit to 5 ft. Shutter, 1 to 1/300, MX sync, self timer. Film advance—red window for No. 1, automatic stop for remainder. $79.95.

Zeiss-Ikon Super Ikonta III: Germany. 75mm, f/3.5 lens focuses to 4 ft. Shutter, 1 to 1/500, MX sync. Film advance—Starter marks and automatic stop. $96 with Zeiss Novar lens.

Zeiss-Ikon Super Ikonta IV: Germany; similar in other respects to Super Ikonta III, but has Zeiss Tessar lens and built-in photo-electric exposure meter. $129.

The following cameras have coupled rangefinders and separate windows for viewfinders.

Kodak Chevron: U.S.A. 75mm, f/3.5 lens in rigid mount focuses as a unit to 3½ ft. Shutter, 1 to1/800, MFX sync, no double exposure prevention device. Film advance—red window for No. 1, automatic stop for remainder. Split-image rangefinder, automatic parallax correction in viewfinder. Adapter for 828 film available. $198.50.

Zeiss-Ikon Super Ikonta BX: Germany. 80mm, f/2.8 lens focuses to 5 ft. Shutter, 1 to 1/500, MX sync, self timer. Film advance—red window for No. 1, automatic stop for remainder. Built-in photo-electric meter. $163.

The following cameras have rangefinders which are not coupled to the lens.

Ansco Speedex Special "R": Germany. 85mm, f/4.5 lens focuses to 3½ ft. Shutter, 1 to 1/300, MX sync, self timer. Coincidence type rangefinder combined in a single window with viewfinder. Film advance—red window and wind knob. $55.

Gloria: Germany. 75mm, f/2.9 lens in pop-out lens tube focuses to 3½ ft. Shutter, 1 to 1/300, MX sync, self timer. Coincidence type rangefinder with separate window for viewfinder. Film advance—red window and wind knob. $49.50.

Voigtlander Perkeo E: Germany. 75mm, f/3.5 lens focuses to 3½ ft. Shutter, 1 to 1/300, MX sync, self timer. Coincidence type rangefinder combined in single window with viewfinder. Film advance—red window and wind knob. $78.50.

The following cameras do not have rangefinders. Except as noted, in all cases the film advance is by the red window and wind knob system.

Ansco Speedex f/4.5: Germany. 85mm, f/4.5 lens focuses to 3 ft. Shutter, 1/25 to 1/200, X sync. No double exposure prevention. $29.50.

Ansco Speedex f/4.5 Special: Germany. 85mm, f/4.5 lens focuses to 3 ft. Shutter, 1 to 1/300, MX sync. $47.50.

Baldax: Germany. 80mm, f/2.9 lens focuses to 4 ft. Shutter, 1 to 1/300, MX sync, self timer. Film advance—red window for No. 1, automatic stop for remainder. 67.50.

Bower Golf I: Germany. 75mm, f/4.5 lens focuses to 3 ft. 3 in. Shutter, 1/25 to 1/200, X sync, self timer. $34.50.

Bower Golf II: Similar to Model I, but with 1 to 1/300 shutter. $39.50.

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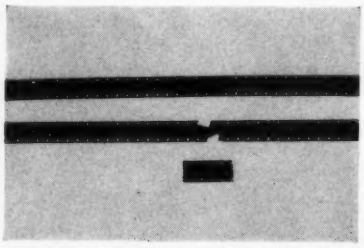
MOVIE EDITING

(*Continued from page* 93)

take on the work print, or damage several frames, or even throw away frames? You just count the number of frames that have been damaged and splice in a slug or patch to make up the difference. This slug or patch can be a piece of white leader or blank film. Professionals work with edge-numbered stock that helps them determine the number of frames that have to be replaced. Amateurs rarely use edge-numbered stock. What you can do is determine the number of frames that occur between any two similar markings on the edge of the film—like the word Eastman. The number of frames between similar markings



Inserting a slug in a torn work print preserves the exact number of frames lost during the editing process.

will always be the same on a length of film. You count the frames, determine how many are missing, and insert a slug to make up the difference.

Professionals use a synchronizer to match the original to the work print. It's an expensive piece of equipment but can be rented for a few dollars a day.

When the point of splice is reached in the original, a razor is used to nick the film outside picture area.

You can still match work print to original even without a synchronizer. Take your work print and find a frame that is easily distinguishable—perhaps the start of an action. Mark the frame itself with a red pencil. Now find the same frame in the original, nicking an edge outside the picture area. Hold work

(*Continued on page* 118)

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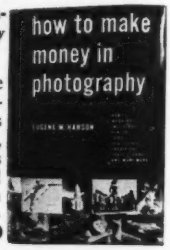

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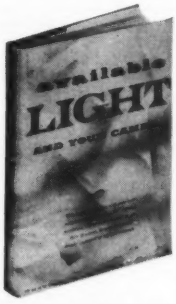
186 Available Light and Your Camera



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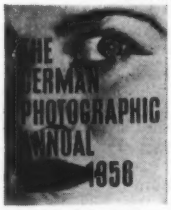

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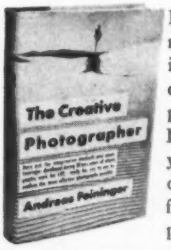

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  If your camera has an interchangeable lensboard, such as Graflex, Linhof, or any view camera, be sure you equip it with a GOERZ *GOLDEN* DAGOR Lens. Negatives made with this lens will delight the connoisseur. If you already have a standard lens, widen the scope of your camera by adding a longer focal length DAGOR for better perspective in close-ups or portraits. For photography in close quarters get a WIDE-ANGLE DAGOR of 100° coverage!
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- **Covering Power?**
  The GOERZ *GOLDEN* DAGOR will cover an angle of view of 87°—equivalent to covering a film with a diagonal of twice the focal length. The DAGOR also gives great satisfaction for wide-angle work. A 6" DAGOR, for instance, rated to cover 4"x5" at F:6.8 will cover almost an 8"x10" film when stopped down.
- **Color Correction?**
  The ideal color correction of the DAGOR, combined with its outstanding ability to give even illumination over the entire format, ranks the DAGOR highest among color photographers in all fields. There is no falling off of exposure or fuzziness at the edges, so annoying with inferior lenses when color film is being used.
- **Its Construction?**
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MOVIE EDITING

(*Continued from page* 116)

print and original in your hand, one over the other. Draw both lengths of film through your hands until the first splice in the work print is reached. Mark the original one frame ahead for splicing purposes.

The great danger in using this method of matching work print with original is dirt. Wear editing gloves. If your work print gets dirty pass it through a fold of soft, white cloth that has been lightly dabbed with carbon tetrachloride. Carbon tet should not be used with color film. Clean color film according to manufacturer's instructions.

How do professionals handle a great amount of film that contains a multitude of shots and scenes, that may have been shot out of sequence with the script? If you tried to make sense out of a mass of film on one or more huge reels, frustration would set in quickly. Try doing what the pro's do—make a breakdown.

When the reels are returned from the laboratory they are broken down into individual scenes, or even shots. Shots and scenes related to each other are grouped together as shown on *page* 92.

The flange, on *page* 93, aids in making the breakdown. Movie supply houses sell them or you can make one by removing one side of a regular reel. Remember to smooth down any rough edges.

Once the scenes have been marked off on a viewer, you utilize the flange to make neat, tight rolls of film—each a separate scene or shot. Wrap each roll with a rubber band and a piece of paper containing a description of the footage.

Now you're at the point where you are ready to splice your film together in the order of your script, and you'll need something to keep the film off the floor. How about a film barrel? Professionals use them whenever they handle loose film. A film barrel can be made from a cardboard packing case, a fibre barrel, an old umbrella stand, or anything else that resembles a container. Line the inside of the barrel—an old bed sheet that's clean will do nicely.

Extension arms at the sides hold a rack, nails are driven part way in to the rack to hold film. Make sure the nail heads are small enough to permit hanging film by the sprockets. Shots are taken from the breakdown and hung in order on the rack. The film trails down into the barrel and never touches the floor.

Your film is now spliced into a rough approximation of your script. Where do you go from here?

Now you enter the final editing stage, where the film is tightened, given the feel you want it to have. And, final judgment is made on placing long shot, medium shot and close-up.

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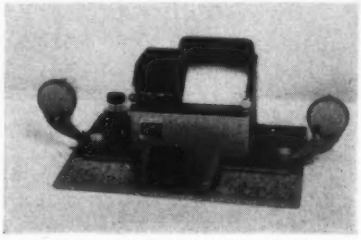
The pro turns to his Moviola at this stage. The film is studied for final cutting.

The amateur's Moviola is his projector and viewer-editor. Together, they do much the same job as the Moviola.



Where the professional uses his Moviola, the amateur employs a home editing unit, like this compact Craig outfit.

The projector can help you decide on the length of a scene—or the entire movie for that matter. Once it has been roughly edited to conform to your script and the bad footage eliminated on the viewer, show your movie to a small group. Watch their reaction. If interest in a scene stays high throughout, it may mean that the scene length is just right. If there seems to be a letdown when the scene is over it may be a trifle too short. If, however, interest lags before the scene is finished it should be cut.

A preliminary showing of your movie will also tell you whether those scenes you thought were related really are a match. One of them may belong somewhere else in the film.

Now that you know how long a scene should last, you can make a start on matching shots. Here's where that collection of long shots, medium shots, and close-ups are pulled together tightly.

Your scene is a living room. A medium shot shows the man walking across the room. The problem is to match a close-up of him sitting down to the medium shot. Where do you make the cut?

Some degree of balance between the length of the medium shot and the close-up must be reached. The medium shot is paced rather leisurely. Twenty feet of medium shot and only two feet of close-up would be 'way out of line. The close-up should continue the leisurely feeling found in the medium shot. Once you have decided how much of the close-up will do this, find a general area in both shots where the cut is to be made. Now, choose a particular frame in the medium shot. Then, find a frame in the close-up that most nearly matches the physical action of the frame in the medium shot. Splice the two together at that point and the match is complete.

In cutting from one shot to another remember that the speed of action at the end of the first shot, and the speed of the beginning of the second, must equal each

(*Continued on page* 120)

—to take better pictures Inside, Remember

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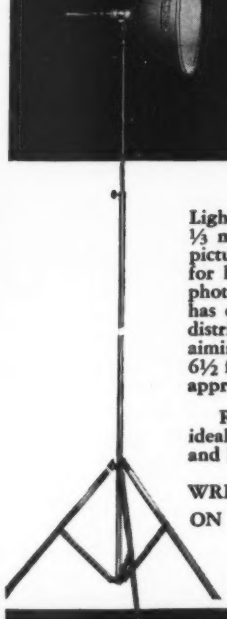

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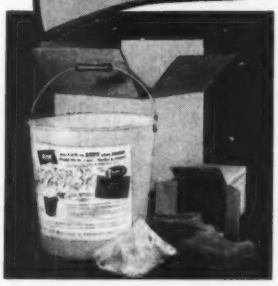

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MOVIE EDITING

(*Continued from page* 119)

other in order to achieve smooth transition. A guidepost to cutting is the fact that the beginning and end of an action are usually of the same speed.

Sometimes an editor will find himself working with two shots of dissimilar images. In the recent movie version of *Daddy Long Legs,* Leslie Caron is shown finishing a letter in her room. She rises, takes a few steps, and the scene is cut. We next see her walking in the street toward a mailbox. A dissolve could have been used to tie the two scenes together. Instead, the speed of Miss Caron's steps in one shot was matched with the speed of her steps in the second. The result was a completely believable transition.

Faced with a cut from a bright scene to a dark one, what can you do? Why not intersperse a shot that has elements of both dark and light?

Beyond the scope of editing for surface characteristics lies another editing area—editing for mood, emotion, feeling. Here is where truly creative editing begins.

This is the first of two articles on editing by Aram Boyajian, professional film editor.

USE A TRIPOD

(*Continued from page* 91)

deal more control over the camera.

One of the things that determines the kind of tripod you should own is the size of your camera. You should also consider the degree of interest you have in movies and the type you make.

Almost any tripod is better than none. So, if you feel that you want a unit that will give you the least amount of concern as far as portability, one of the pocket tripods, such as the Rowi shown on *page* 90 may be for you. You can slip it into your pocket when not in use. It won't support a really heavy camera, but works well with a light weight 8mm. You can add to its steadiness by keeping one hand on the camera—applying a slight amount of downward pressure. A light tripod of this type can be purchased for about $10 or less.

But if you feel that you want a tripod that will give more steadiness, one of the medium weight tripods may be a wise choice. Weighing up to four pounds, they can be strapped to your gadget bag or carried easily in your hand. A medium weight tripod will do an excellent job for anything up to magazine 16mm camera. Medium weight tripods list from about $15 to $35.

For top performance and maximum camera steadiness a heavy duty unit is essential, especially for the heavier

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16mm roll film cameras. The $45 to more than $80 is a good investment if you take movie making seriously.

Check the legs

A tripod is actually two units—three adjustable legs and a panhead. You can buy them together or match the panhead to the legs. You may decide that you like one set of legs and another kind of panhead.

But what about legs? Most of the tripods on the market have sectioned legs that telescope in and out. The exact height of the tripod can be controlled by adjusting the legs. Make sure the legs are long enough to bring the camera viewfinder up to eye level.

Legs can be channeled metal, like the Linhof, or tubular like the Profile, both shown in the illustration on page 91. Some legs, such as the Profile, have snap pins that keep the telescoping legs in place. Snap pins do not permit you to adjust the tripod leg to an intermediate distance.

Other tripods have pressure screws to keep the legs properly adjusted, while some use lock rings. Both permit intermediate leg adjustments. See page 91.

If you plan on using your tripod for both indoor and outdoor shooting you should look into the matter of leg tips. Rubber tips are best for indoor filming where rugs and floors must be protected. Outdoors, rubber tips may not adequately grip on muddy terrain. Metal tips or spikes are the best. Some tripods, such as the Hollywood series, employ a leg tip that can be adjusted for rubber or metal tip.

Most tripods today have built-in stops that prevent the legs from spreading too far. If the legs are evenly adjusted for length, they will form equal angles with each other, and provide a level camera platform. There is no danger of a leg suddenly moving out of place.

You may want to mount your camera on a tripod that permits closeup nature filming from a really low angle. The tripods with built-in stops usually won't permit getting any closer than two feet to the ground. For this kind of shooting you need a unit that allows absolute free play to the legs.

You can add your own automatic stops by tieing equal lengths of cord to the legs, limiting the spread for normal shooting.

One of the most popular tripods in recent years is the elevator unit. It has a center post or column that permits you to raise or lower your camera independently of the legs. Elevator tripods are extremely useful when camera elevation must be changed quickly. If you decide on an elevator tripod test the column for

(*Continued on page* 122)

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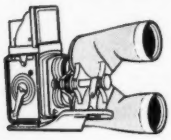

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USE A TRIPOD

(*Continued from page* 121)

steadiness. It should fit firmly in its collar, allowing no play. Turn the elevator crank up and down, making sure the column rises and depresses smoothly.

What about panheads

No matter how sturdy your tripod legs are, unless you own an efficient panhead to go with them, you won't be getting the best performance possible.

Before you buy a particular panhead, mount your camera on it. Make sure that you can secure the camera to the panhead base easily. See that the base is wide enough to support your camera.

Leave the camera on the panhead and loosen all locks. Does the panhead work smoothly—both horizontally and vertically? Does the panhead seem to have snug feeling that's free from rattle?

Make sure that you can look through your camera viewfinder without interference from the panhead control lever. The lever should point down at an angle when the camera is level.

Now lock the panhead. Try to move it with the lever. Camera and panhead should remain absolutely stationary.

Special uses

There are variations on the tripod theme that come in handy for special situations. The Unipod, a kind of telescoping staff, will substitute where a tripod cannot be used. It steadies light 8mm cameras or magazine 16's, as shown on page 90, enough to take most of the shakes out of your movies. However, it's not a good idea to mount cameras with telephoto lenses on such substitutes. They just aren't as steady as a tripod. But even ski poles have been made into temporary camera supports by fitting a panhead at the top.

Another special purpose unit is the Triangle J Autopod, designed to eliminate camera unsteadiness caused by shooting from a moving car. A brace connects the unit to the dashboard.

Other uses for tripods

In the past few years there has been a definite trend toward expansion of the tripod's usefulness, aside from just supporting a camera.

Both Davidson and Quick-Set have developed table top units that convert your tripod into a stand for a movie or still projector, as in the picture on page 90.

Another device recently put on the market by Quick-Set is the Gearapan. Crank the handle of the Gearapan and your movie camera turns in a 360° arc for a smooth pan. The Gearapan, however, fits only the latest Quick-Set models, both illustrated on page 90. THE END

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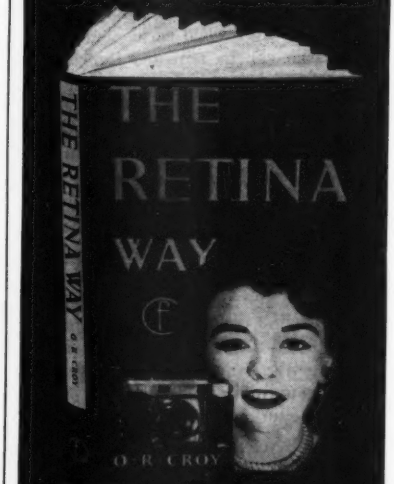

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AMATEUR MARKETS

(*Continued from page* 82)

bedeviled by the same problem as pros. "We're not a monthly, or a news magazine. We don't stay in a regular groove. What we published last year may be entirely different from what we're doing now, or will be doing in future issues. Actually we run a variety show. The amateur has to study the magazine and decide for himself whether his material might be suitable for us.

"Picture size isn't important if the idea is right," says Wickersham. "We'll look at 4 x 5's, 5 x 7's, 8 x 10's, 11 x 14's —even contact sheets, though they don't show your pictures off to advantage. Minimum size for color transparencies is 35mm. And we like to know that releases are available for all people who are recognizable in a picture.

"Aside from receiving snapshots, undeveloped rolls of film or negatives without prints, our main gripe has to do with picture content itself. Most pictures made by amateurs don't have the impact and quality of those made by professionals. The amateur doesn't study the magazine and put his imagination to work before making the pictures. There's nothing new under the sun, just versions of it. But a good photographer can give his subject an original twist. And he can study magazines to make sure he sends the right material."

SPECIAL INTEREST, *cont'd*

just hooked, the deer you just shot. Try for unusual angles.

"We run perhaps one picture story an issue—and we mean a *story* in pictures, not a collection of odd shots taken at odd times. It should have a beginning, middle and end—and stick to one cast of characters. When it comes to illustrating feature stories it often helps to work out a sequence of some kind. We're using more color photos than ever, both on the cover and inside. Our minimum size is 35mm (an ideal camera size for hunting), though we prefer 2¼ x 2¼ or 4 x 5.

"We use lots of men who started as amateurs and turned pro," adds Rae. "We'll consider snapshots when we have to, but send the negatives, also. Of course, the amateur can make life much happier for us if he will send 8 x 10's."

"Your best bet is the special interest publication *if* you avoid several fields which already attract too many photographers," comments Arthur Kramer, editor of *Speed Age* magazine. Although the pay on these more open markets is usually less than on many of the large magazines, the amateur stands a chance if he looks for visually exciting

(*Continued on page* 124)

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AMATEUR MARKETS

(*Continued from page* 123)

situations and stresses the human interest side of things.

"Of course, you have to have a fairly good knowledge of the field—sports cars and racing in the case of my magazine. We stress unusual events or unusual aspects of racing events in our picture stories. But the average amateur's racing pictures all look alike because he stands in one spot and just shoots the cars zooming by. He needs to vary his position, include strong human interest, and present the editor with a story that has a good establishing shot, a middle and an end. He needs to learn the basic one, two, three's of making a picture story.

"It's best to study the magazine before planning to crack a special interest market. Find out which names are in the news, what things are important for the magazine, then write in suggesting your idea. By itself, a sports car race in Podunk is of little interest. But if there's a human interest angle, an unusual car is racing, or a 'name' racer is entered, then we may be interested.

COURTESY LIFE MAGAZINE, © 1955 TIME, INC.

One photo out of a series on football tension, by amateur Bruce Davidson. His story ran for five pages in the Oct. 31, 1955 issue of *Life* magazine.

"In any case, your coverage must be complete and we need full detailed caption material which includes names, places and all pertinent details about the cars involved. If you're showing a car in motion, make sure it looks as if it were moving. And a few don'ts: don't send pictures as samples, or an assorted collection of single photos as a portfolio. Just send pictures we might be interested in for a picture story."

PICTURE MARKETS, *cont'd*

displays of bicycle stores. Pay. $5 on acc.

Bus Transportation, 330 W. 42nd St., New York 18, N. Y. Mo. 50c. B & w and single pix illus. news items of interest to passenger bus operators. Pic size 4 x 5, 5 x 7 or 8 x 10. Pay. $7.50-$10 singles, $25 per page for pix and text. Pay. on acc.

Ceramic Industry, 5 S. Wabash Ave., Chicago 3, Ill. Mo. B & w pix of plant production in glass, porcelain, enameling and pottery processes. Want detailed,

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technical captions. Subject matter must be other than average production technique; i.e., a faster, better, less expensive way of doing it. Pay. $5-$50 on acc.

Coal Dealer, 911 National Bldg., S. Minneapolis 2, Minn. Mo. 25c. News pix; also pix to illus. feature articles pertinent to coal dealers in Miss. valley. On pub.

Concrete Masonry Pictorial, 38 S. Dearborn St., Chicago 3, Ill. Mo. 30c. B & w architectural pix illustrating unusual uses of concrete masonry (block) in construction, with emphasis on texture of walls, wall patterns and design. Pay. $5-$10 on acc.

Diner Drive-In, 405 E. Superior St., Duluth, Minn. Mo. 30c. B & w pix of all phases of diner, drive-in and counter service restaurant operation stressing practical ideas. Pay. $3-$6 on acc.

The Driller, South Milwaukee, Wis. Mo. 25c. Pix of modern well drilling (water) equipment in action, unusual well pix. Pay. $3 on acc.

Electrical Merchandising, 330 W. 42nd St., New York 36, N. Y. Mo. 75c. B & w and color pix (cover only) of merchandising ideas; pix to illus. mss. on merchandising methods of electrical home appliance, radio-TV retailers. Min. size of color trans. cons. for cover 8 x 10. Pay. $5-$7 for b & w; to $150 for covers. Pay. on acc.

Engineering & Mining Journal, 330 W. 42nd St., New York 18, N. Y. Mo. 50c. B & w news photos or tech. pix dealing with metal mining men or operations. Pix with caps.; also to illus. mss. Pay. $6 on acc.

Furniture Age, 4753 N. Broadway, Chicago 40, Ill. Mo. 50c. B & w pix of unusual home furnishings displays by leading stores; also pix of well planned model rooms. Pay. $2 on pub.

Hardware & Farm Equipment, 638 W. 39 St., Kansas City 11, Mo. Mo. 10c. B & w pix of hardware or farm equipment with dealer interest. Pay. $5, $10 on acceptance.

Iron Age, Chestnut & 56th Sts., Philadelphia 39, Pa. Wk. 50c. B & w pix of metalworking, metal producing and labor relations in Washington, West Coast, Canada and internationally. Pay. $7.50 on acceptance.

Journal of Business Education, 512 Brooks Bldg., Wilkes-Barre, Pa. Mo. 50c. B & w pix of commercial school classrooms and office practice rooms; also modern business offices showing equipment in use. Pay. on acc.

Masonry Building, 5 S. Wabash Ave., Chicago 3, Ill. Mo. 20c. B & w pix of buildings of masonry, brick, tile, block, marble, stone. Pix of modern construction (built within last 5 yrs.). Factories, theatres, homes, etc., or any structure built with clay products. Caps. should give details. Pay. $3-$5 on acc.

Park Maintenance, P.O. Box 409, Appleton, Wis. Mo. 35c. B & w pix of new and unique facilities for municipal parks, or operations and maintenance ideas. Pay. $2-$5 on pub.

(*Continued on page* 126)

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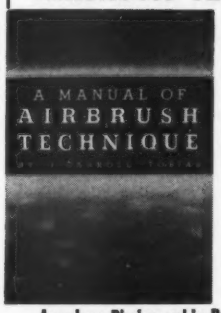

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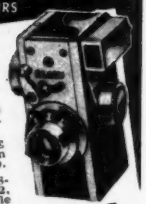

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AMATEUR MARKETS

(*Continued from page* 125)

Radio Electronics, 25 W. Broadway, New York 7, N. Y. Mo. 35c. Single pix to illus. mss. on radio, electronics, facsimile, television and sound (public address) systems. Pay. $5 for single pix. Special prices for unusual material. Query. Pay. on acc.

HOUSE ORGANS

Du Pont Magazine, 10th & Market Sts., Wilmington 98, Del. Bi-mo. B & w color pix concerned with Du Pont products and services. Query first. Min. size of color trans. 2¼ x 3¼. Min. pay. $10 for b & w; $20 for color. Pay. on acc.

Fore! America Fore Ins. Group, 80 Maiden Lane, New York 38, N. Y. B & w single pix and pic stories. Travel, hobbies, oddities, news features, human interest, product application. Pay. $6 on pub.

Friends Magazine, 4-105 General Motors Bldg., Detroit 2, Mich. Mo. B & w and color pix of any subject with general interest. Use mostly pic stories. Min. size of color trans. for cover use 35mm. Pay. $75 up per page for b & w; $125-$400 for color covers. Pay. on acc.

Hercules Mixer, Wilmington, Del. Mo. Free employee's paper. Pix to illus. uses of explosives, paper, plastics, textiles, soaps, leathers, disinfectants, insecticides, agricultural chemicals. Pay. $5 on acc.

Lykes Fleet Flashes, Whitney Bldg., New Orleans 11, La. Mo. Free. B & w and color pix pertaining to the steamship trade. Min. size of color trans. for cover use, 4 x 5. Pay. $3-$10 for b & w; $15-$40 for color covers. Pay. on acc.

Nabisco Magazine, 449 W. 14th St., New York 14, N. Y. Bi-mo. employees magazine. B & w pix for cover use; action type pix featuring one or two people, seasonal scenics. Pay. $15-$20 on acc.

Oakite News Service, 19 Rector St., New York 6, N. Y. Bi-mo. Free controlled circ. B & w pix of industrial cleaning and related operations in all industries. Approx. $10 per pic. Pay. on acc.

Reporter, Box 512, Milwaukee, Wis. Mo. B & w on-the-job pix of Allis-Chalmers tractors and motor graders at work on interesting construction or maintenance projects. Pay. $3-$5 on acc.

Wallpaper Magazine, 114 E. 32nd St., New York 16, N. Y. Mo. $3.50 per yr. B & w interior and exterior shots of wallpaper stores. Pay. $3.50-$5 on pub.

PICTURE AGENCIES, PRESS ASSOCIATIONS, SYNDICATES

Black Star, 420 Lexington Ave., New York 17, N. Y. B & w and color pic stories documenting American way of life. Strong singles of a story-telling nature. Stock file of human interest, situations, animals, children, etc. Do not buy outright but sell pix on comm. basis. Inquire first.

Central Press Association, 1013 Rockwell Ave., Cleveland, Ohio. Daily syndicate. Editor: C. C. Smith. B & w pix of spot news, news features, human interest, cheesecake. Pay. $5 on acc.

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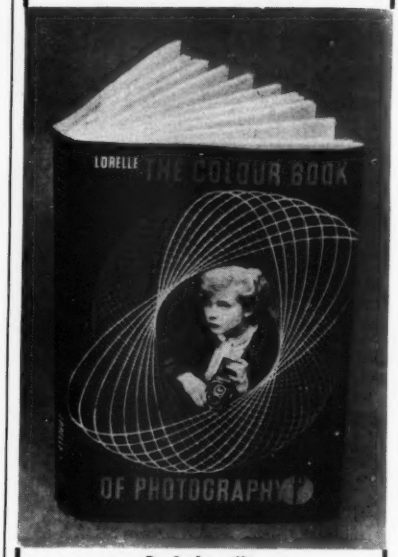

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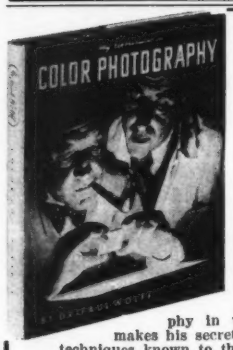

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International News Photo Service, 235 E. 45th St., New York 17, N. Y. B & w and color spot news pix, feature pix, pic sets and sequences from all over the world. Pay. varies on acc.

Shostal—The Agency for Color Photography, 545 Fifth Ave., New York 17, N. Y. 4 x 5 or 5 x 7 color transparencies only. Human interest, landscapes, industry and science, farm subjects, action, home exteriors and interiors. Foreign scenics and places of interest. Must have model release and/or property owner's permission to photograph when required. Agency commission 40% of selling price. Pay. when buyer is billed.

Underwood & Underwood News Photos, Inc., 3 W. 46th St., New York 36, N. Y. B & w glossy prints, color pix of all subjs. Also color pix from foreign countries. B & w size 8 x 10. Color trans. 4 x 5. Pay. 50% royalty basis.

United Press Newspictures, 461 Eighth Ave., New York 1, N. Y. B & w spot news, feature and human interest pix; roto features and illus.; magazine section features of scientific nature. Pay. $5 on acc.

Wide World Photos, 50 Rockefeller Plaza, New York, N. Y. B & w feature photos for newspapers. Pay. varies.

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Cobra Trading Co., Inc., 116 Nassau St., New York 38, N. Y. Color only; single pix and pic stories. Glamour, babies, scenics, pets, travel, human interest. Subjects suitable for calendars. Pay. varies.

Colourpicture Publishers, 390 Newbury St., Boston 15, Mass. Souvenir post cards and Christmas cards. Pix of general scenes, unidentified, that can be sold as post cards in many areas; i.e., beautiful sunsets, floral scenes, pix of domestic, farm and wild animals, etc. Min. size of color trans. 2¼ x 3¼; 4 x 5 or larger for scenic Christmas cards similar to Currier and Ives drawings. Pay. $2-$5 for b & w; $10-$25 for color; $40-$100 for Xmas cards.

Crestwick, Inc., 251 4th Ave., New York 10, N. Y. B & w and color pix of children, landscapes, ornaments, animals, etc., for greeting cards; also religious subjects in color. Pay. varies on acc.

The Osborne Company, Norwood Park, Cincinnati 12, Ohio. Art calendars. Color pix of landscapes, human interest, hunting, fishing, children, etc. Min. size of color trans. 4 x 5. Pay. varies depending on use and circulation.

Scenic Calendar, Mutual Insurance Bldg., Chicago 40, Ill. Color scenics, i.e. flowers, rivers, lakes, gardens, highways, etc. Min. size of color trans. 5 x 7. Pay. $150-$200 for inside and cover use. Pay. on acc.

Wilkinson Publishing Co., 200 5th Ave., New York, N. Y. B & w pix. Scenics. Suitable for calendars. $12 per pic; on acc.

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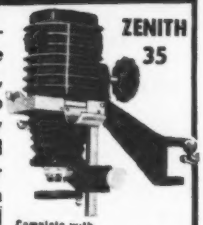

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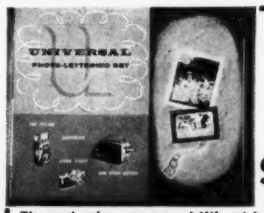

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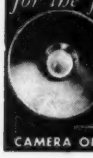

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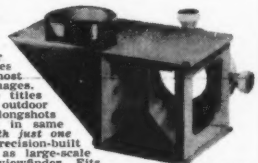

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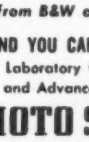

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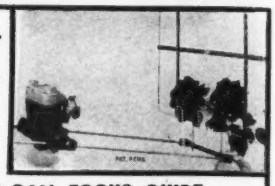

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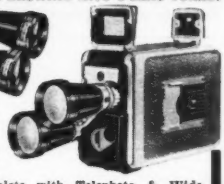

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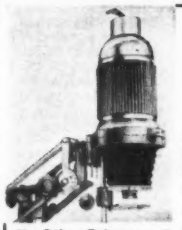

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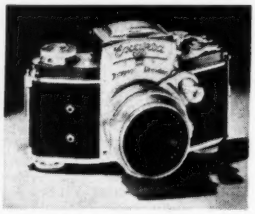

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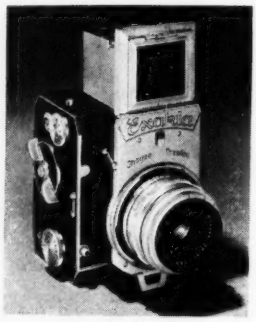

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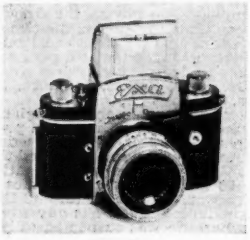

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BECAUSE these men have the background and training to recognize true value. They instinctively reject flashy "bargains" because their experience has taught them that nobody can give away merchandise and stay in business.

An old chestnut says that you always get what you pay for. But we at Seymour's have always tried to give more than that. We handle Exaktas and Exakta equipment exclusively. As Exakta Experts we render a service to our customers that nobody can equal. Our priceless Exakta Knowledge is yours — for the asking!

Friendly impartial advice, freely given, and specialized service, willingly rendered, have brought us many, many friends from the 48 States and from the far corners of the Earth.

If you are thinking of getting an Exakta, write for complete details. You will soon be convinced that it is to your advantage to buy your Exakta from the only Exakta Specialist in the country—from Seymour's, where your camera has a "home" as long as you own it.

And if you already own an Exakta, be sure to get on our mailing list to receive the latest information about your camera and its accessories.

We shall be waiting to hear from you.

SEYMOUR'S, the Exakta Specialists

Earl F. Seymour

Earl F. Seymour

SEYMOUR'S

The Exakta Specialists

350-A West 31 St., New York 1, N. Y.

ASK MR. SEYMOUR

To: Seymour's, The Exakta Specialists, 350-A West 31 Street, New York 1, N. Y.

☐ **I do not own an Exakta.**
Please send me descriptive literature, price list, accessory list, and a sample copy of your Exakta News.
I am especially interested in ☐ 35 mm ☐ 2¼x2¼

☐ **I have an Exakta (Model)**
Please send your Exakta News regularly; also send accessory lists and bulletins and put my name on your mailing list.

☐ **I would like to establish credit.**

☐ **I would like to trade equipment.**
I have listed the items I have and the items I want on a separate sheet attached hereto.

Please hand print or type name and address

NAME .....

NUMBER AND STREET .....

CITY .....

ZONE ..... STATE .....

Get the New 1956 RADIANT *colormaster*

and see the astonishing improvement in your slides and movies!

All New Extra-Strong!
6 point suspension bar and screen leveller

At Last!
New Color-Flect *Silver* screen fabric for vivid brilliant stereo and color projection.

First time!
Tear Drop design screen case for quieter, smoother roller action.

Never Before!
One step tensioning assures instant, flat, taut surface.

Absolutely New!
Atom action leg-lock for instant automatic set-up and closing.

Bring your projection screen up to date! Make it match the many improvements now incorporated in modern projectors and modern cameras. Just look at the many new features the new Radiant Colormaster brings you. They include:

An amazing *Radiant* Silver Fabric kept tight and flat by improved one-step tensioning that brings out color values never dreamed possible. Ideal for color movies, slides, stereo —and black and white, too.

Radiant's instant automatic leg opening and closing that works like magic.

Radiant's streamlined case that permits screen to roll up and down as smooth as velvet!

But you have to *see* the Colormaster to believe it! Bring in your pictures to your Radiant dealer *today*—and ask him to demonstrate.

RADIANT

Radiant Manufacturing Corp.
1249 South Talman Ave., Chicago 8, Ill.

FREE Booklet on Color Projection

Fill out this coupon for free copy of "Secrets of Color Projection." Written by color expert—tells how to prepare and project color slides and movies to get outstanding results.

Radiant Manufacturing Corp.
1249 South Talman Ave., Chicago 8, Ill.

☐ Without cost or obligation, send me a copy of "Secrets of Color Projection."

Name_____

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City_____ Zone____ State_____

That Ektachrome look

We thought our photographer did a swell job, last year, catching the surprise and pleasure your face registers when you hold your first roll of Ektachrome transparencies up to the light—less than two hours after the film went into your developing tank.

So we ran the picture in an ad, on this page, and soon people were telling us:

"*That's just the way I felt!*"

"*That must be exactly how I looked!*"

We told you about the speed of this wonderful film—exposure index 32 for Daylight Type; flash guide numbers up to 120 for Type F, with No. 5 or 25 midget bulbs. We told how all you need to develop it is a film tank, an accurate thermometer, a photoflood lamp, and six pint jars to hold the solutions from a $1.80 Ektachrome Processing Kit. We told how you don't even need a darkroom, if you use a $9.95 Kodak Day-Load Tank for 35mm film—and how the whole full-color processing *takes less time than you'd use to develop black-and-white film and make prints!*

People told us: "*It's hard to believe—but we tried it—and it's so!*"

It's still so now! The only difference is that since last summer, many more amateur photographers have enjoyed this once-in-a-lifetime thrill.

If *you* haven't made the discovery—felt the excitement of unreeling your first strip of gorgeous full-color Ektachrome transparencies—isn't it about time you did?

Kodak
TRADE-MARK

Kodak Ektachrome Film is thrifty, too: No. 135, 20 exposures, in Daylight Type or Type F, $1.85; No. 828, 8 exposures, $1; No. 120 or 620, $1.25. The $1.80 Processing Kit will do six rolls of No. 135, a dozen of No. 828. Inexpensive Kodak Ready-Mounts let you put your miniature transparencies on your projection screen almost as soon as the film is dry. You can get color prints, too; and you can have the film processed by a lab at low cost whenever you choose.

Prices include Federal Tax where applicable and are subject to change without notice.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.